AMERICAN FABRICS

number 44

fall 1958



look extravagant in the new nylon blouses

Now nylon blouses make you look (and feel) as if you were rolling in money! Heavenly tricots . . . some so sheer, they float. Marvelous weaves . . . chiffons, georgettes, even cloth-of-gold. Blouses so rich, they're not just part of a suit, they're a fashion all by themselves. (Yet they're born to be washed!)

What makes them possible? Today's better-than-ever nylon yarn. Right now, a good share of that yarn is the product of the only wholly unified plant, the most modern research facilities, the most exciting name in the nylon industry: The Chemstrand Corporation.



CHEMSTRAND' NYLON

american fabrics

points the new and important Directions

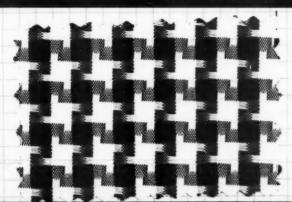
Direction #1: The New Look of Sharkskin



In step with the trend toward the Tapestry Look, Fuller Fabrics looms this Arnel sharkskin fabric with a somewhat heavier grain than usual.

by Fuller Fabrics

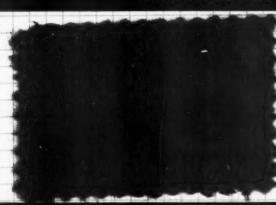
Direction #2: The Revival of the Houndstooth Check



Particularly in black-and-white, couture lines lean toward the clean, sharp houndstooth check in sportswear and classic dresses. This is a Galey & Lord all-cotton with water-repellent finish.

by Galey & Lord

Direction #3: The Mohair-Blend continues strong



Anglo Fabrics follows up this trend with a new lightweight mohair-and-worsted souffle for women's coats and jackets.

by Anglo Fabrics

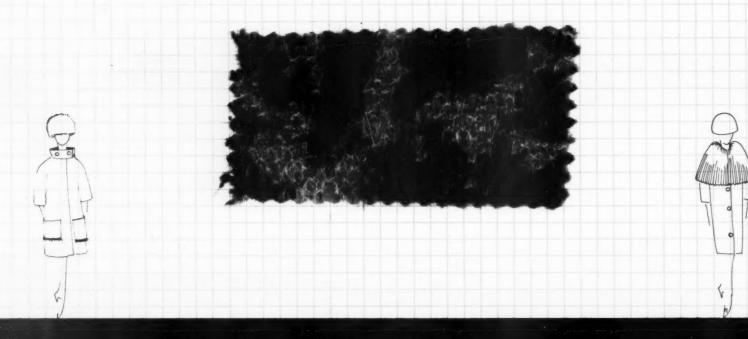
Direction #4: Stylized Overprint on Rough Fabric



The hopsacking type of cloth is back, but its new importance comes from the brilliant stylized overprint. The sample is an M. Lowenstein exclusive.

by M. Lowenstein

Inspiration for the Whole Trend to Mohair with the Printed Look



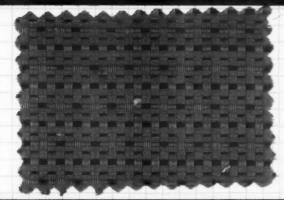
Intricate in weave, this fabric from Ascher of London typifies the currently important direction: the Looped Mohair with the Look of a Printed Cloth. The base fabric is made of a fine worsted; the print-appearance comes from the ingenious manner in which mohair in a deeper tone is looped through-and-through in a beautiful pattern.

Although fragile in construction when compared to the usual type of woolen or worsted coating, the freshness and beauty of this type of fabric is already widely accepted among top manufacturers and retailers. They anticipate that the novelty and beauty of this type of cloth will create a market for an extra coat for dress-up wear.

american fabrics

points the new and important Directions

Direction #5: The Homespun Look



For either town or country apparel, Wamsutta Mills introduces a combed cotton fabric in an authentic homespun weave of the type popular in early days, and sure to be popular in modern wear.

by Wamsutta

Direction #6: The African Tribal Print



Using overlaid color, Wellington Sears achieves the feeling of African Tribal Prints in a Sanforized Skip-Iron cotton for next summer's sportswear.

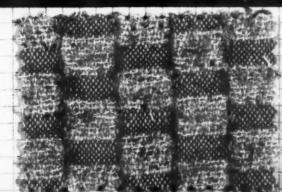
by Wellington Sears

Direction = 7: The Woven Fabric with the Knitted Look

To parallel the consumer appeal of the bulky knit, Sheldon Mills offers this woven fabric with the look and feel of a true cable knit. As suitable to men's jackets and slacks as for women's sportswear and car coats.

by Sheldon Mills

Direction #8: The New Wool Look in Upholstery



Ria Herlinger's upholstery fabric in 87% wool and 13% cotton is embellished by a wool and cotton ratine yarn. The geometric pattern, the amber coloring and the white warp showing through the background; all give a fresh approach to upholstery fabrics.

by Ria Herlinger



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Editor: Cora Carlyle. Board of Editors: Sam Cook Singer, Dr. George E. Linton, Howard Ketcham, Elizabeth Retivov, Vesta Shaffer, W. Lully, Nancy Niss. Art Director: Harry Hering. Paris Bureau Editor: Tomiko Asabuki. Photography Director: Peter Fink. Circulation Manager: Joyce Rogers. Production Manager: Richard Reck. Merchandising and Advertising Director: Joseph C. Stein. Publisher: William C. Segal. AMERICAN FABRICS is published quarterly by Doric Publishing Co., Incorporated, 152 East 40th St., New York 16, New York. Phone: MU 3-2755.

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This is "Challaire", a Cotron fabric . . . as used in sleepwear by M. C. Schrank.

THE LOOK OF LUXURY IN FABRIC—A new family of fabrics that you'll be hearing about... seeing in big 4-color, double-page spreads in national magazines. Cotron is the trademark of American Viscose Corporation for fabrics made of cotton and Avisco® rayon. Cotron has a luxurious hand,

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Two for the trapeze

of iridescent Galey & Lord cotton.

Charmingly detailed by Yolande...

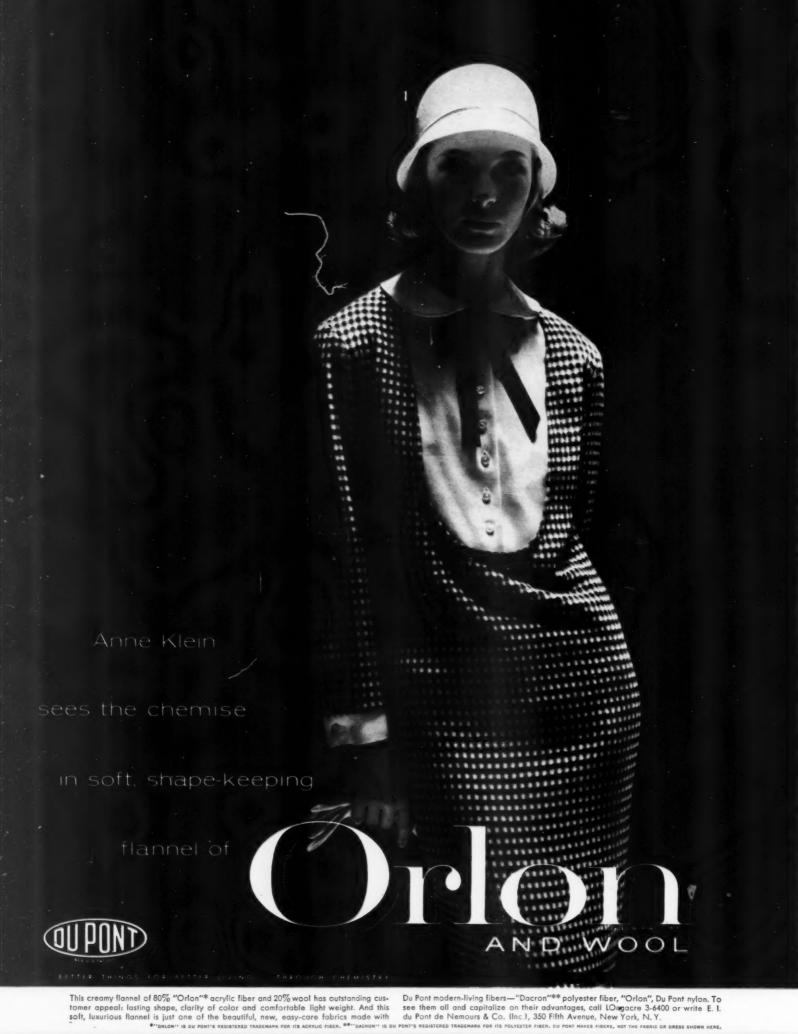
solid color dress for big sister.

Her jacket and little sister's dress

in a dobby weave.

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Anything you can picture, Chatham can manufacture. Working directly with the automotive industry on individual fabric weaves, textures and colors has long been a Chatham specialty. Founded over 80 years ago, this company is today operated by the fourth generation of Chatham sons. And family pride is a very good guarantee of quality.

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ETON WRAPS UP FASHION IN MACHINE WASHABLE WOOLENS*

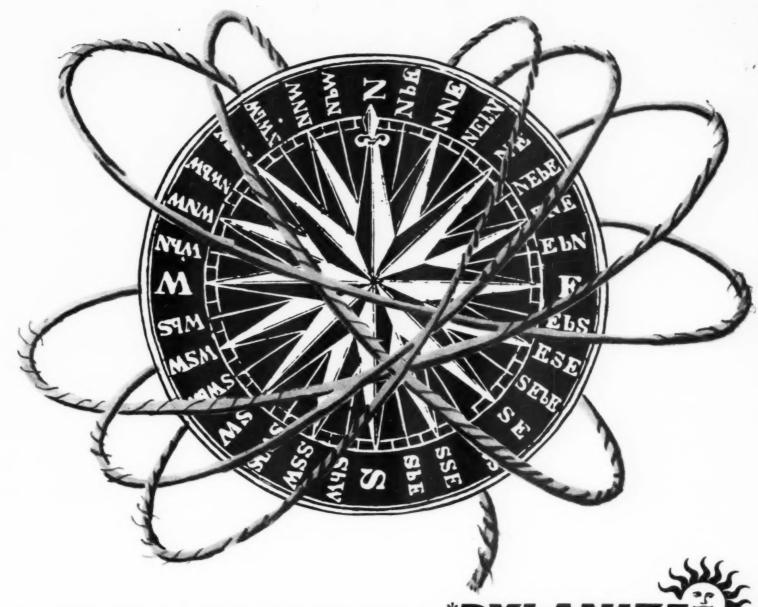
Manufacturers,

retailers and consumers,
alike, put their "buying" stamp of
approval on Carleton's wool flannel that's
synonymous with fashion and incomparable wearability
after repeated washings. Clash and classic plaids. Iridescent
tweeds and herringbones. A bevy of solid hues. All are styled by
the finest manufacturers in men's, women's and children's
sportswear for the entire family...and washable right
in the washing machine. Carleton Woolen Mills,

19 Union Square West, New York City

AL 5-7860 *85% wool, 15% nylon

'DYLANIZE'



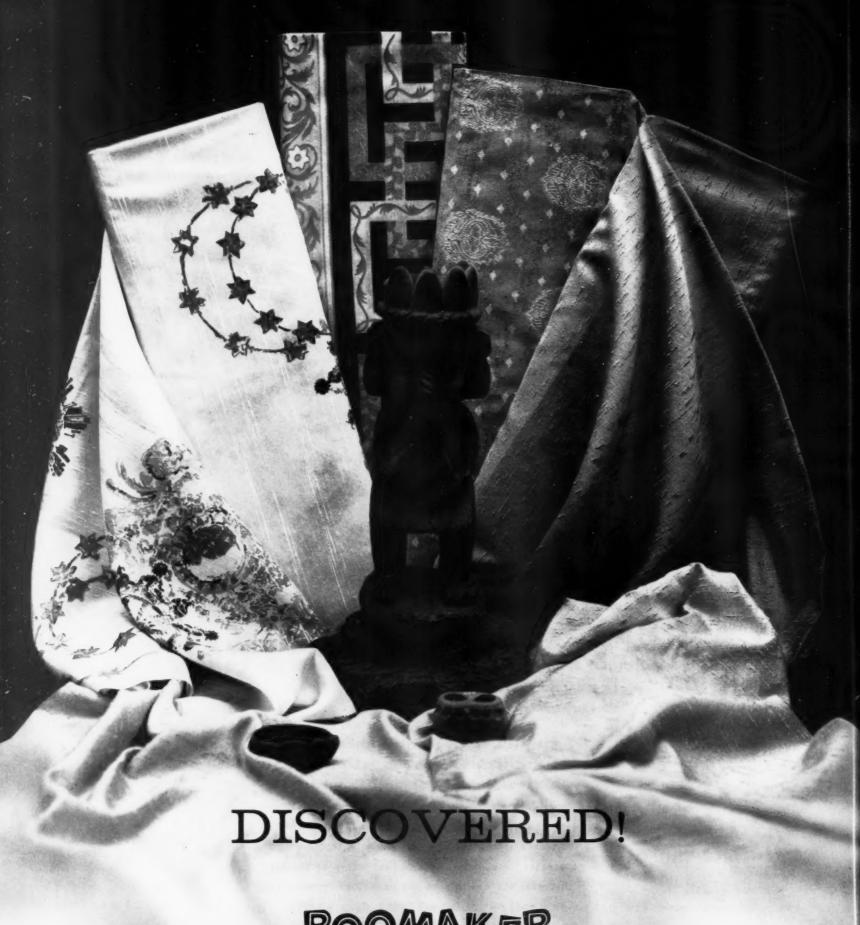
THE WORLD OF WASHABLE WOOL IS ALL TIED UP WITH *DYLA

Wool and wool blend
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blankets, hosiery and related articles can
now safely claim "washability" when they are
labeled "DYLANIZE". The highest quality standards—
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through world-wide applications are at your disposal when
you acquire the "DYLANIZE" mark. Investigate Stevensons'
processes for wool shrinkage control today—be assured
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New York City • OR 9-8575 • Licensors of
Patented Processes for Wool

*"DYLANIZE" IS A TRADEMARK, WHOLLY OWNED BY STEVENSONS (U.S.A.) INC., WHICH DENOTES THAT GOODS CARRYING THE MARK ARE MADE OF WOOL OR BLENDS CONTAINING WOOL, HAVE BEEN TREATED BY PROCESSES APPROVED BY STEVENSONS AND HAVE PASSED THEIR STANDARDS OF WOOL WASHABILITY.

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All textiles are blends

of fiber and know-how!

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United States Rubber



of interest to those who are interested in silk . . .

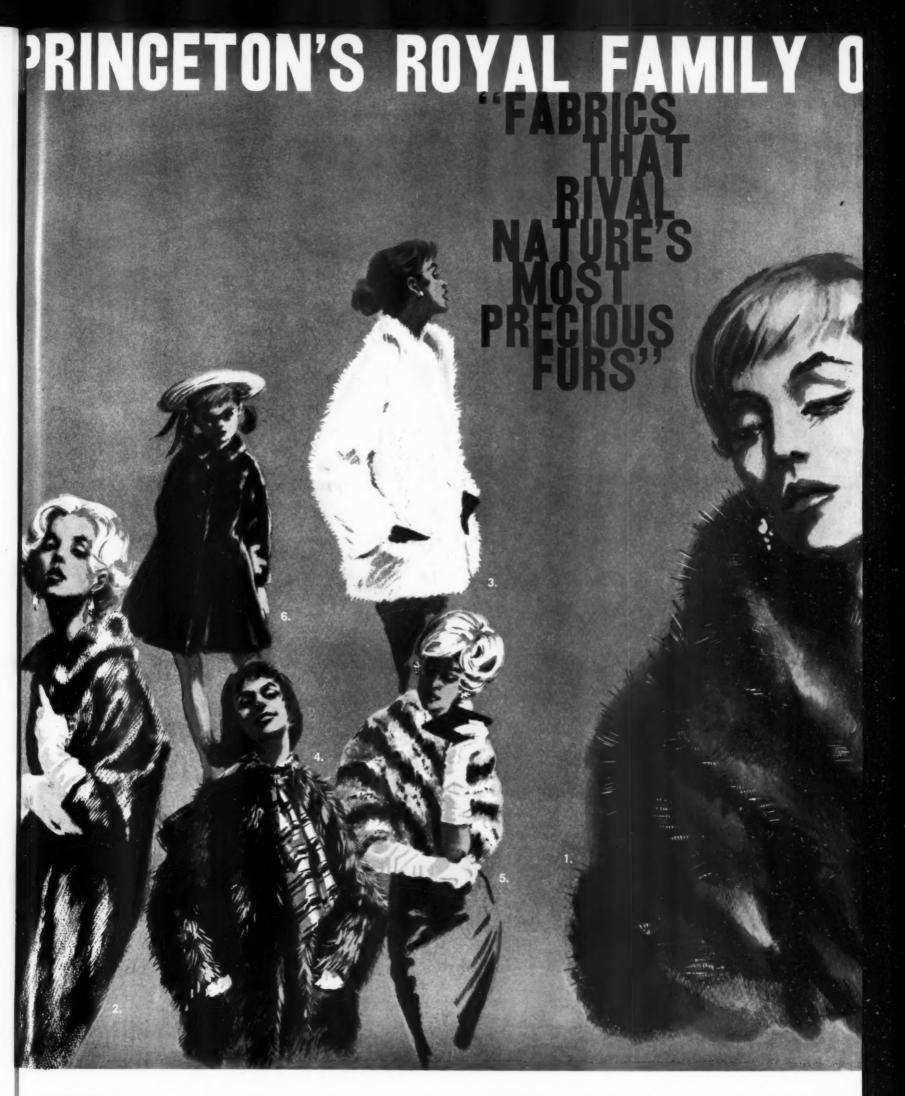
A PRELUDE TO SILK

Because the American fashion world is becoming more and more silk-conscious, the year-end issue of American Fabrics will again devote a major part of its editorial content to this precious fiber. This does not restrict either you or our editors to silk alone: since mills have ingeniously and profitably developed the use of silk in both pure and blended forms, our editors propose to discuss the fiber from every viewpoint, at every economic level . . . and in all fields which use silk, from apparel to homefurnishings to industry.

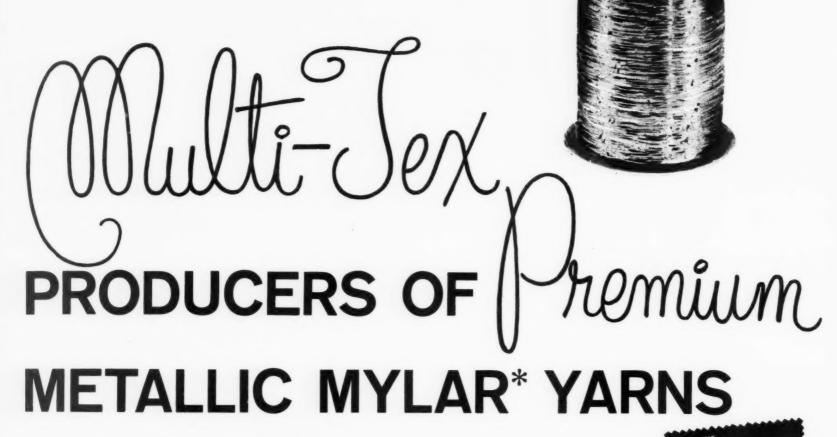
As an example: The rather rapid growth of silk as an important fiber in men's clothing indicates the probability that this market can be expanded in a healthy measure. The stylists of Italy had a great deal to do with popularizing silk suits for men, when they introduced the marked duppioni type of weave in dresswear, and the American mills lost little time in producing duppioni suiting in pure silk as well as in interesting blends.

The same Italian group is now showing, at the top level, a much smoother version of the duppioni silk. This, in itself, is worthwhile news; but even more important, they are showing this fabric in business suits for men, and early reports justify the feeling that this can substantially increase the use of silk by men in this country.

Many additional and just as interesting new developments, and marketing recommendations will mark the forthcoming Silk Issue at the end of this year. If you have a commercial interest in silk, we suggest that you and your advertising counsel plan to have your own company represented with a message which will bring inquiries from the leading mills, converters, manufacturers and retailers. Our service department will cooperate with you to the fullest. AMERICAN FABRICS MAGAZINE; 152 EAST 40TH STREET, NEW YORK. Phone MU 3-2755



- 1. **TEMPTATION** Greatest new development in mink-look fabrics. Guard hairs as nature intended . . . not harsh, not bristly, but lusciously soft, achieved with Eastman's super-soft Verel. Incredibly priced to retail under \$100.
- 2. NOCTURNE Outrageously out-beautifies Otter Sleek, long-haired . . . silvery frost-tipped guard hairs of course. And it's all Dynel.
- 3. POLABEAR A marvelous, deep-pile bogus bearskin. Wonderfully sporty! And machine washable, thanks to Acrylic Fibres "Blended to Perfection."
- RAGUNA So real looking it would make a live raccoon blush. Wonderfully authe tic fur markings. A deep-pile blend of Acrylic Fibres.
- CHINELLA Lush, opulent so absolutely real-looking, it's startling! Utter magnificent fake — a fabulous mating of Orlon and Dynel.
- 6. ORONDO A perfect weight created exclusively for Her Young Majesty, age 3-1 Sheared beaver? No! It's an amazing blend of Dynel and Orlon.





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OUR NAME FOR MYLAR* METALLIC YARNS

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MARKET 3-1021



The Wonderful Worumbo label takes its place beside the many other famous labels of J. P. Stevens & Co., Inc. and its subsidiaries. In apparel: Forstmann®, Hockanum® and Stevens Woolens; Tastemaker Cottons; Fuller Fabrics®; Twist Twill®; Appleton® Corduroy; Wonder Fabrics for Lingerie. In home furnishings; the honored names of Utica® and Mohawk® for sheets; Fiberglas* for curtains and draperies; Simtex® tablecloths. And a tremendous variety of specialized fabrics for industry.





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Eye-appeal and hand-appeal . . . SCT weaving yarns add both to fashion fabrics. Cotton for comfort,

Mercerized for lustre and comfort,

SCT brand for finest quality. Combine the advantages of SCT yarns with those of synthetics or silk . . . or use SCT yarns in both warp and filler for a fabric of super lustre and lasting good looks. Smooth running and uniformly good results are assured by SCT's highest standards of Quality Control in spinning, even Mercerizing end to end, level dyeing, warp or package bleaching.

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Color... most powerful of all sales appeals in fabrics... assumes a new dimension with Parfé, an important Bemberg achievement in yarn technology.

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"Mylar"* polyester film is a tough, clear plastic that looks like cellophane. It is not a metallic yarn . . . it is a base material used by leading metallic yarn manufacturers to produce finished metallic yarns of outstanding performance and value. The unique properties of "Mylar". . . high strength, moisture, heat and chemical resistance . . . open new opportunities in the merchandising of fabrics containing metallic yarns. For extra sales appeal in your merchandise, look for—and specify—metallic yarns made of Du Pont "Mylar".

In towels, linens and domestics . . .

Now, new sales appeal in bright, sparkling colors with a glittering thread of metallic yarn of "Mylar". . . offering luxurious softness that can take the stress of machine washing.

In lingerie . . .

Imagine a shimmering metallic yarn so soft a woman can wear it in complete comfort \dots yet non-tarnishing through washing after washing.

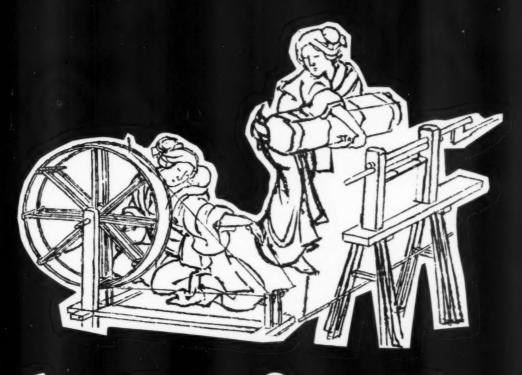
In curtains, draperies and upholstery . . .

Metallic yarns of "Mylar" can withstand constant abrasion and flexing, won't crack or split . . . and they're safe through washing, dry cleaning.

 $\ensuremath{^{*\prime\prime}}\mbox{Mylar}{^{\prime\prime}}$ is a registered trademark for Du Pont's brand of polyester film.

MYLAR® makes the modern difference in metallics.





TREASURE of the ORIENT



imported pure silk Kanebo Tussah

now

hand=washable, water=repellent, spot=resistant

exclusive presentation by

A. P. Silk Co., Inc. 1412 Broadway, New York 18,

Longacre 4=3335



NOTE THE DISTINCTIVE HAND . . . soft, luxurious and sales-making . . . which comes from Kanebo's remarkable new finish. Colors are clearer, too; and stay that way through the fabric lifetime.

TREASURE of the ORIENT

less than 1% residual shrinkage spot resistant and water repellent 45 "Hot-Shock" fashion shades

This new APSCO silk puts a new dimension in silk apparel making. No longer need any manufacturer worry about the problems and the losses with silk that shrinks. Patterns can be graded accurately, with certainty that the finished garments will be uniform and perfect even after limitless cleanings or washings. This means elimination of guesswork; elimination of over-sizing in the cutting to allow for shrinkage; elimination of costly returns caused by one part of the garment shrinking more than another. Now silk is washable and as easy to handle as cotton . . . because the shrinkage factor is controlled in the grey goods.

WHO CAN USE THIS AMAZING NEW SILK . . . profitably:

WOMEN'S APPAREL MAKERS
MEN'S APPAREL MAKERS
CHILDREN'S WEAR MAKERS
SPORTSWEAR MAKERS
PIECEGOODS DEPARTMENTS
MILLINERY AND BAG MAKERS

HEAT-MOLD THE SHAPE OF THINGS

Now you can heat-mold plain DYNEL fabrics in 3-dimensions. Use heat to shape woven, knit, non-woven or deep-pile DYNEL fabrics for brand new fashion ideas; for decorative and industrial uses; matelassé effects by heat-embossing, spacer fabrics, ribbed materials, pile fabrics with heat-set curls and surface designs. DYNEL can be drawn, molded or embossed by any one of several

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DYNEL • a CARBIDE

textile fiber

Textile Fibers Department, Union Carbide Chemicals Company, Division of Union Carbide Corporation, 100 East 42nd Street, New York 17, New York. Offices in Boston, Mass. at 300 First Avenue, Needham Heights; Charlotte, N. C. at 1213 Liberty Life Bldg.; Montreal, Quebec; Toronto, Ontario "Union Carbide" is a registered trade-mark of UCC

Celanese announces
the home furnishings
target fabric promotion
for Fall 1959...

The American Idea in
Celanese contemporary fibers.
A Celanese project designed
to inspire a world of
new fabrics to be backed
by a tremendous advertising
and promotional campaign.

0

AMERICAN AMERICAN

in Celanese contemporary fibers

THE * AMERICA



CELANESE... INSPIRED BY THE OUTSTAND-ING SUCCESS OF THE WORLD OF IDEAS IN '57 AND NEW WORLD OF IDEAS IN '58...NOW ASSEMBLES A NEW WORLD OF AMERICAN INSPIRATION FOR THE BIGGEST CELANESE HOME FURNISHINGS PROMOTION EVER!

Now Celanese has circled the world! For 1957... Europe and Asia. For 1958... Central and South America. For 1959...the U.S.A. Celanese home furnishings consultants, John and Earline Brice, have just covered Alaska. Now they will explore the rest of our nation for today's best reflections of the way this land has developed. They will bring back ideas from the grass roots and great cities, from the heritage of the past that still flavors the present. These are the ideas that will inspire new textures, designs and colors in fabrics of Celanese contemporary fibers...Celaperm acetate, Celanese acetate, Fortisan and Arnel for draperies, upholstery, ready-made ensembles as well as carpeting. These are the fabrics that will be backed by the biggest promotion ever. The fabulous records of previous Celanese promotions plus the enormous scope of our projected plans make this the one promotion you cannot afford to pass up. For all the information, contact Celanese Corporation of America, New York 16.

Celanese@ Arnel® Celaperm® Fortisand

AN*IDHA

The American Idea will inspire

NEW TEXTURES

The look and feel of America, from craggy mountains to a smoothskinned apple, will all be assembled and can be uniquely expressed in unusual textures and weaves.

NEW DESIGNS

The patterns of nature and the patterns created by man are full of dramatic ideas for translation in new motifs and original interpretations for contemporary fabric designs.

NEW COLORS

A superb palette ranging from the brilliant hues of autumn forests to the muted tones of cement cities will provide versatility for color scheming, in both prints and coordinated solids.

NEW BLENDS

The most modern man-made developments will inspire unique ideas for new advanced blends with Celanese contemporary fibers—acetate, Celaperm acetate, Fortisan rayon, Arnel triacetate.

Celanese plans for The American Idea promotion are progressing daily. We urge all of you who want to participate to contact us immediately so that your plans can take shape now.

Celanese Corporation of America, New York 16.

Celanese® Arnel® Celaperm® Fortisan



Celanese contemporary fibers



In the forthcoming World Encyclopedia of Textiles (see page 77 for further details) the important and exciting subject of Clan Tartans will be completely covered in both words and pictures... with true-color reproductions of the Authentic Clan Tartans which comprise such an active part of the designer's studies.







This sample of ASTONIZED Dacron Orlon fabric is from the spring line of

PACIFIC MILLS Burling RHODHISS DIVISION



Fabrics that have been ASTONIZED

*Will not cling or ride up

 $imes_{ extit{Will repel lint and dust}}$

*Will absorb moisture for year-'round comfort

Test it Yourself!

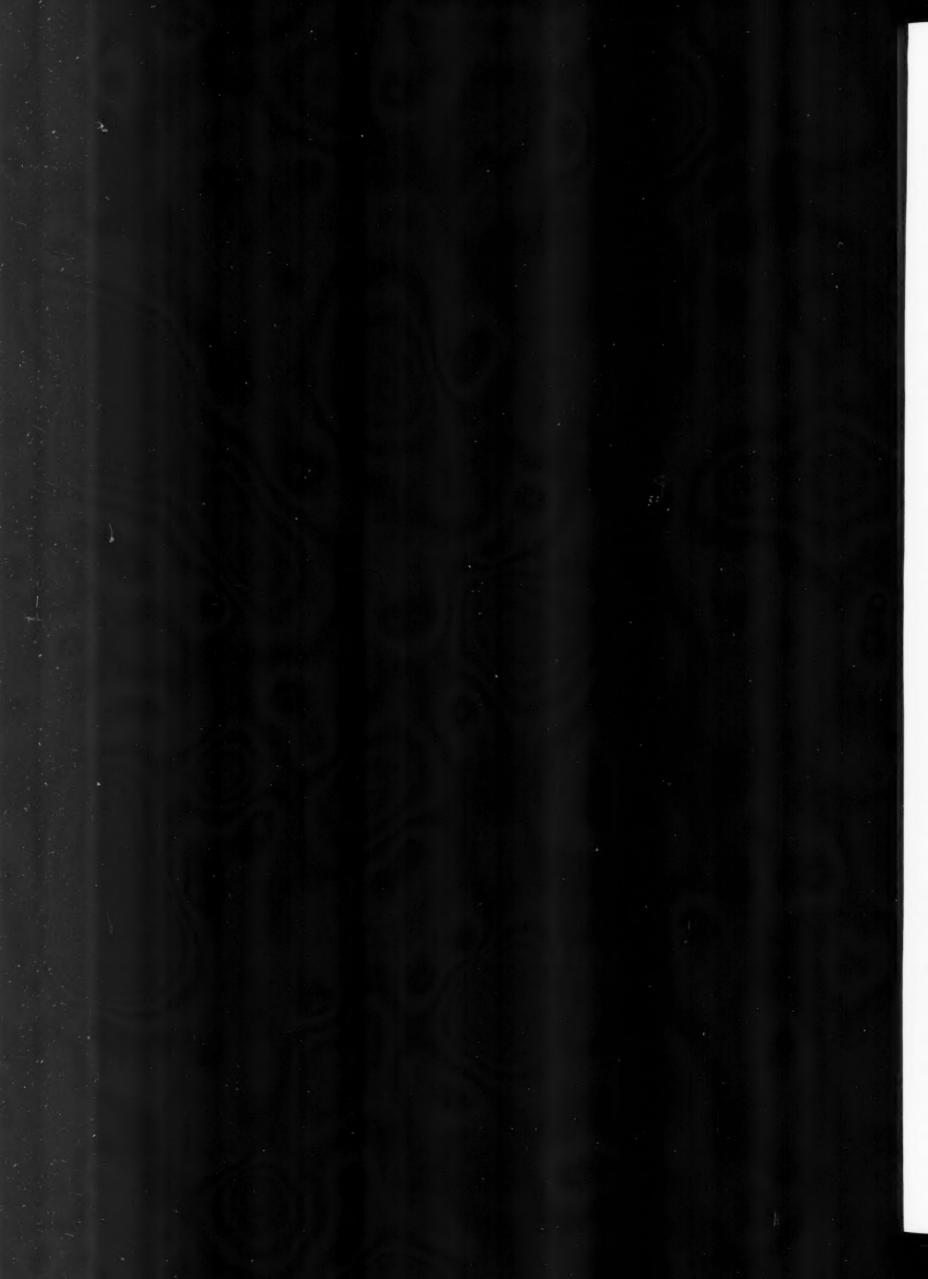
Rub this fabric swatch vigorously against any other fabric; hold swatch over cigarette ashes or lint. You will find no ashes or lint attracted to the ASTONIZED Fabric. Now try the same test on any untreated synthetic or blend.

THE FIRST TRULY DURABLE ANTI-STATIC FINISH!



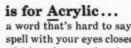
Write or cable us about your anti-static problem Cable OCCO Jersey City











a word that's hard to say and hard to spell with your eyes closed, but a word which refers to the chemical nature of Zefran®

is for Blendability... wool blended with Zefran feels better, behaves better than any lamb. Zefran with angora has the lush hand of vicuna. Zefran brings out the best in cotton, rayon and silk

is for Creases... Zefran has a memory - Zefran remembers which creases should stay in; which wrinkles should stay out

is for Dyes of almost all kinds...

which Zefran takes to like a duck takes to water

is for Existing... Zefran can be handled with existing

processing, dyeing and finishing techniques-you need no special anything to handle Zefran

is for Fashion...

with Zefran, fashion is as Zefran does -the fashion's in the fiber!

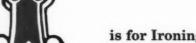
is for Golden opportunity...

for all fibers because of Zefran. In blends, Zefran can give any fiber fourseason adaptability for the first time



is for Hand...

Zefran actually improves the hand of any fabric - Zefran is the practical luxury fiber, because it combines the advantages of both natural and manmade fibers



is for Ironing...

which only a light touch of (if that) is ever needed for fabrics of Zefran



which cutters already cutting Zefran have on their competition



is for Knowledge...

Dow put the knowledge developed through years of research into Zefran. Dow did not compromise but waited until it had perfected the ultimate in fashion fibers



is for Loot...

Zefran will put money in thy purse



is for Mussing...

which wonderful Zefran shuns like the plague



is for Nitrile...

Zefran may be described as a nitrile alloy as well as an acrylic alloy, but so what? - you know how fond scientists are of tongue twisters



is for Omen...

unless we miss our guess FIRST EDITION FASHIONS of Zefran will prove so successful that, forever after, the hangtag that says "Zefran" will mean "good omen" to buyers



is for Pilling... which Zefran does less of



is for Quality...

a word with which any product of The Dow Chemical Company is synonymous



is for Reputation...

Zefran is released only to mills and cutters of the highest reputation — Zefran enters the fashion scene at the top



is for Shrink...

which Zefran does only 1% of



is for Technical...

much of the news in Zefran is technical (i.e., extraordinary resilience, extraordinary dimensional stability) but all the technicalities about Zefran translate literally into beauty, luxury feel, performance



is for Understatement...

a policy of The Dow Chemical Company in its advertising. Customers will be pleased to find Zefran will do all we claim it will and more



is for Versatile...

there is literally no limit to the weaves and designs and finishes in which Zefran can appear (Zefran will always be news)



is for Warmth Without Weight...

you might say that Zefran has a built-in thermostat



is for ?...

we couldn't think of an X (somebody suggested that X stands for unknown quantity, but with Zefran there are no unknown quantities except perhaps the amount your figures will go ahead)



is for You...

who, because you know your stuff, will like clothes made of Zefran for yourself



(surprise) is for Zefran...

the man-made fiber man has tried to achieve all these years. Dow did it!



For further information write The Dow Chemical Company, Williamsburg, Va.



LUREX® creates an international fabric sensation: Ferronnerie, a Bucol sculptured brocade with Helanca, imported by Kandelast, the grill work of golden Lurex fired in a blaze of red. Here in Anthony Blotta, thantre ensemble of sheath and mink-collared coat. At Bonwit Teller, New York; Halle Brothers, Chycland; Neiman-Marcus, Dallas. Lurex, non-tarnishing metallic yarn made only by The Dobeckmun Company, A Division of The Dow Chemical Company, Cleveland · New York · London

The SUCCESS of KANEBO FABRICS

in America

stems from the recognition of America's requirements



Our Empire State Building office in New York is more than just another display and showroom. It is rather the nerve center of the entire American import operation. Whereas the usual branch office is geared merely to offer quotations and serve shipments, Kanebo's personnel was selected and trained primarily to determine what the American market would need . . . and then to convey this information accurately to its modern mills throughout Japan.

Kanebo was the first Japanese mill to realize and act upon the need for original styling. Today Kanebo is winning customers who are quick to recognize the special skills possessed by one of the most modern mills in the world.

At our New York office you will find individuals sensitive to fashion trends in all fields: men's wear, women's wear, children's wear and home furnishings. Kanebo people, in association with other Kanebo personnel throughout the style-setting centers of Europe, project their ideas of what will be good in America at least a year ahead. They

are also educated to work with this nation's top designers, as well as European and Japanese artists, to translate their ideas into new textures, patterns, and colors. And because they have absorbed the American philosophy of timing, Kanebo has succeeded in providing the American market with more than its share of new and original textile ideas.

Many fabrics for which noted American companies looked to the Continent . . . silk, fine cottons, worsteds, and unusual rayons . . . are now coming from Kanebo in evernew and attractive versions. As a matter of fact, this Japanese company is out-Europing-Europe . . . sending many of its fine products to the style capitals of the Continent itself.

Today the American textile industry knows that Kanebo can be depended on for quality in all types of fabrics. Kanebo products in silk and other fine fiber blends are available through importers and converters. Ask to see them.

World Famous for Quality

Kanebo New York, Inc.
350-5th Ave., New York, N. Y.

Kanebo New York, Inc. 350-5th Ave., New York, N. Y. Head Office: Osaka, Japan









Fashion begins with fit

•SANFORIZED•

brings fit to millions

HVR

•SANFORIZED• and its internationally known sister trademarks •SANFOR• and •SANFORIZADO• signify that garments so labeled will not shrink out of fit



LET'S PHILOSOPHIZE ABOUT

WASH MEAR

Yes, there has been wild talk about WASH AND WEAR. Yes, there has been

a lot of confusion. Yes, there has been some dreadful merchandise foisted on the poor long-suffering public as Wash and Wear. But never forget for one moment that Wash and Wear is one of the authentic wonders of the modern world. If someone had told you only a few years ago that in 1958 you would be able to toss a man's suit in a washing machine, put it in a dryer and wear it with little or even no ironing, you would have said, "Tell it to Buck Rogers." Therefore, in spite of all the sins committed in the name of Wash and Wear, we would be shortsighted indeed not to hail the great victory of modern textile science over the drudgery of ironing, our ancient and implacable Household Enemy No. 1.

At the same time let's keep our perspective and not expect the impossible. Without detracting in the slightest from the status of Wash and Wear as a modern wonder, every man would prefer to have his clothes artistically hand pressed by a valet. Every woman would rather have her washables painstakingly hand laundered and meticulously hand ironed. But where are the laundresses of yesteryear, the valets and other flunkies?

Frozen orange juice is another wonder, but who wouldn't prefer fresh orange juice? As in the case of old-fashioned laundry procedures, the economics and logistics of today's living definitely rule out fresh oranges in most households. They are expensive, troublesome to squeeze, awkward to store and bothersome to buy. By

(please turn)



WASHING WEAR ...

the same token old-fashioned cooking methods produced dishes that cannot possibly be duplicated by pre-mixed ingredients on an electric range. But who wants to go back to the old soup stock simmering on the back of the dear old dirty coal stove?

Fortunately things somehow have a way of taking care of themselves. A lot of people have never tasted the savory dishes grandma used to make with the old backbreaking and time-consuming culinary techniques. A lot of starry-eyed young adults in their gay sports clothes own fewer and fewer business suits and town dresses that need precise pressing. Joe College frequently does not possess a single solitary suit of clothes . . . just slacks worn with sports shirts or jackets. Soon we'll have a crop of collegians who will have never tasted fresh orange juice. And while this is going on, do you suppose anyone wants to press pants or iron frilly dresses, not to mention kids' clothes?

So much for general background; now for the exigencies of the immediate situation. The Editors of American Fabrics have said it before, and emphasize it again: three different kinds of fabrics are involved. First, fabrics so constructed as not to require ironing; like knitted goods, terry cloth and knotted cottons. This group has been with us since the Year One. Second, fabrics with wash-and-wearability imparted by such fibers as Dacron and Acrilan, built in, so to speak. Third, fabrics that derive their wash and wear performance from chemical treatments after the cloth is woven.

End uses are legion, and wearing requirements are correspondingly varied. There is all the difference in the world between a pair of slacks that requires a crease, and a shirt that need only be smooth; or between a batiste nightgown that will be crumpled as soon as the wearer goes to bed, and a smart daytime dress that must look spic and span from the moment it is put on until it is taken off.

What about the consumer in the meanwhile? Can we expect a woman to draw precise distinction between Creslan, Dacron,









Orlon and Arnel; or to tell one chemical treatment from another; or to sift out the different kinds of Wash and Wear performance according to end uses? Hardly. Nor can we expect even a Radcliffe graduate with a summa cum laude to memorize the bill of particulars on each garment tag. The mere thought is gruesome.

Then how do we get the facts over to the con-

sumer? Maybe it might be a good idea to start with the consumer and work backwards. You don't need to hire a research organization to tell you that the consumer long ago found out that Wash and Wear fabrics are generally not as wonderful as the tag says. She does not expect that she will never have to bend over an ironing board again, any more than she actually expects that a dentifrice in her medicine cabinet will turn yellow teeth into white.

Now the boys on Madison Avenue aren't going to like this, but like everybody else, Mrs. Consumer takes advertising with a grain of salt . . . especially the kind that promises miracles. She isn't sore about this; in fact, she seems to enjoy the copywriter's flights of fancy. Mind you, the ads do not lie, they merely exaggerate; and we Americans love tall tales. Downright deceptive, fraudulent advertising constitutes a negligible minority of the myriad printed and spoken sales messages. On the other hand, some of the exaggerations are whoppers.

So Mrs. Consumer realizes that little or no ironing can very well mean some ironing all the time if you like to be well groomed. Does this daunt her enthusiasm for Wash and Wear? Not by a jug full. She loves it. And well she might, especially with all the recent improvements.

For example, just look at the progress that has been made in the last few months. The textile chemists have to all intents and purposes licked chlorine retention, probably the most fertile source of Wash and Wear complaints. Automatic Wash

(please turn)



LET'S PHILOSOPHIZE ABOUT WASH WEAR

AND WEAR has been extended from its original summer clothing category to year-round applications. Unsatisfactory fabrics have been steadily eliminated, improvements have been effected all along the line, methods of testing wash-and-wearability have been made much more exact. The result? It's got to the point that if you aren't in Wash and Wear, you aren't in business.

What's the upshot of it all? Let's give Mrs. Consumer a break. Let's cut through the Gordian knot of technicalities and give her a nice simple story without abracadabra. That doesn't rule out the winged words you need to give your sales talk a lift, but it does bar confusing names which many people cannot pronounce, let alone remember. It does bar complex presentations which would be interesting, if you could only

get people to sit down long enough to listen.

Remember: it is not economically sound to hire a college professor to go around with each garment and explain to the salesperson and the shopper what the tag on the garment means. You don't need to be technical to tell people what the fabric will do and how to wash it. And never forget that we're selling a veritable modern miracle; very likely the greatest simplification of housework ever effected by a single technical development.

REMEMBER: it's not merchandising pressure and sales promotion that are primarily responsible for the startling growth of wash and wear; it's the insistent demand of women who refuse to settle for anything less, MAKE NO MISTAKE ABOUT THAT.

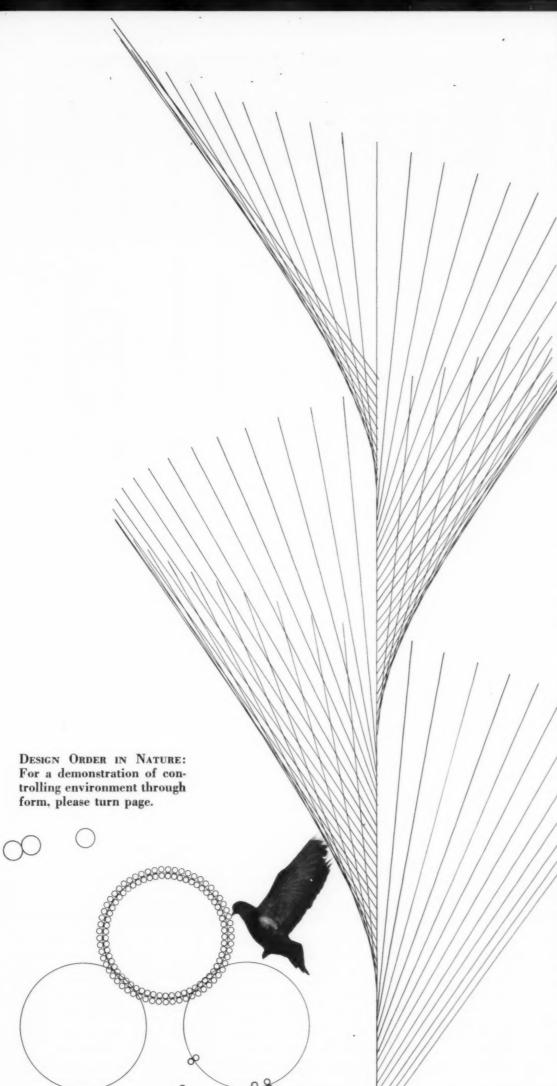


Time was, when I set out to travel
I could hardly wait to unravel
The packages that my good friends brought:
Flowers and caviar, champagne, port.
But since scientists energetic
Have created fabrics synthetic,
My friends bring me clothes pins and yards of rope.
And cakes and bars and boxes of soap!

At Rhodes, instead of seeing Colossus, I was washing everything that washes. Instead of going to the Folies-Bergère, I was hanging up the underwear. I never saw the tower that leans, I was wringing out my husband's jeans. The day we were due at the Taj Mahal, I was rubbing out spots in an overall. In Eire, which is the land of Parnell, I was shaping my newly-washed dress of Arnel.

At Idfu, did I see the pylons?
Not me! I had to soak the nylons.
All I saw of Baluchistan's Makran,
Was a blouse and a shirt of drip-dry Dacron.
I never visited the Eiffel Tower.
I was rinsing clothing under the shower.
In the picturesque little town of Bilbao,
I was in soap-suds up to my elbow.
In Zanzibar, which smells of cloves,
I devoted myself to scarves and gloves.
Did I get to Saint Peter's on Easter Sunday?
The others went. I was doing laundry!

Now that I'm Back home in Manhattan, I'm going to get me a gown of satin.
I'm going to wear a skirt of velvet,
And chiffon pants, just for the helluvit.
And if a tiny spot should show,
Out to the cleaners they shall go.
I'm going to be a pampered daughter,
And never put my hands in water!





Nicholas (Nick) J. Chaparos: 29 years old, born in Washington, D. C. of Greek parentage; brought up in Schenectady, New York. Educated at Institute of Design of IIT, in Chicago and at the Hochschule für Gestaltung (Ulm School of Design) in Ulm, West Germany.

DESIGNER CHAPAROS

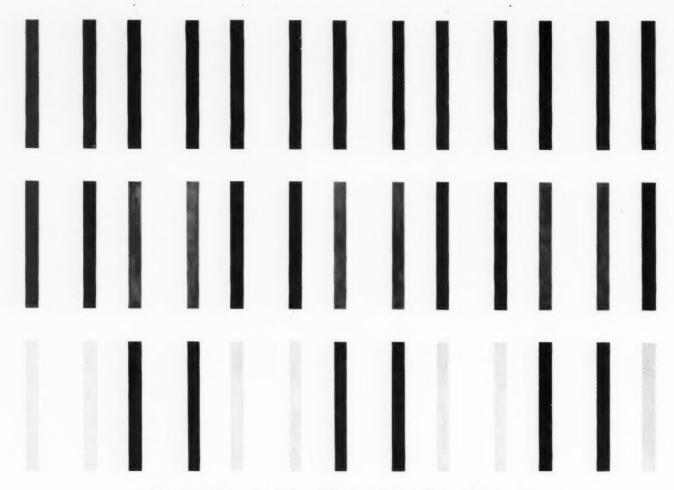
ALTHOUGH MY PRESENT work stems from my recent studies in Germany, I owe my direction in pure creative design to my first days at the Institute of Design in Chicago. Philosophically I still agree with its uninhibited methods of learning through free investigation of materials and media; but I always felt that it failed to discipline my thoughts and ultimate action. Perhaps I have been fortunate to have studied at the two schools that, in effect, have the same mother: The American Bauhaus or, as it is known today, The Institute of Design of Illinois Institute of Technology. It was founded by L. Moholy-Nagy, who was assistant to Walter Gropius at the famed Bauhaus in the Weimar Republic of post-World War I Germany. My second schooling was at the Hochschule für Gestaltung in Ulm, West Germany. The Hochschule had a tradition of the Bauhaus of Weimar and Dessau to look back on. However, when it was opened in 1953 it resembled the Bauhaus only in its physical plant.

The school's rational formalism and scientific analysis of the visual phenomena have molded my development to its present form. Presently my work in flat design (which has since become my chief interest) is in solving the two-dimensional surface with geometric elements.

To BEGIN WITH I have limited myself to form and have tried to expand its meaning with color. Color is held to its inher-

(please turn)

The Illustration: A conic surface based on a helix curve. Descriptive geometry figuratively stating the order and logic in mathematics.



How Differently Are These Color Bars Spaced?

This is a simple exposition of how gestalt, when applied to the elements of form and color, produces three interesting design elements with only simple lines. Actually, the spacing between bars at any point in any of these three charts is identical; but you will note that by varying the color value of the solid and toned bars, the visual effect is that of three different types of spacing.

GESTALT: a pattern or configuration . . . The implication (pattern) is that the whole is not analyzable into separate parts — but, that it is an integration of them.

GESTALTEN: The idea . . . Unitary, integrated structures may possess dynamic quality; which may yield situations of closure; weakness in one part, or strength in another; or a static condition of both, which will have an enduring quality. It will be an ambiguous situation. It is the gestalt that tells us that the elements, which we accept because of their order, satisfy our goal-directedness; in turn, we reject disorder. It is because, in order-pattern, we can rationally accept the behavior which exists. Gestalt, therefore, pertains to the behavior of wholes, not to the process of putting parts together to make wholes — as in a situation of closure (energy systems or elements seeking stability in equilibrium).

ent, rigid disciplines. Some of the examples illustrated here show that even with limited preset conditions, creative and free results can still be attained. I prefer this approach because it is a systematic guide to my work. Successively with each problem new ones are foreseen. The fascination of this kind of design approach has a two-fold advantage. Rather than depend merely on aesthetic pleasure, my viewer can be satisfied with a rational analysis of what he sees; it is no longer just intuitive play for fun. I do not condemn these efforts; however, for myself at the present time, I look for order in design that can stand up by itself, and support every movement and notion it may instill in the viewer's eye and mind.

IN TEXTILES, I find this especially helpful, for I can really design and create, rather than only create. This order becomes intuitive. An interesting paradox was discovered last Summer while I was driving through the center of Crete. I stopped suddenly when ahead of me I saw a striking combination of colors: a woman was riding on a donkey. What attracted my attention was

a striped hand-woven fabric on the donkey's back. I asked her about the use of the green and red stripes (about two inches wide); in the center of which ran lines of orange and blue respectively. She merely replied, "I knew that I had to use them!" Of course, she didn't know that she had used two primary and two secondary colors with incredible skill. — N.C.

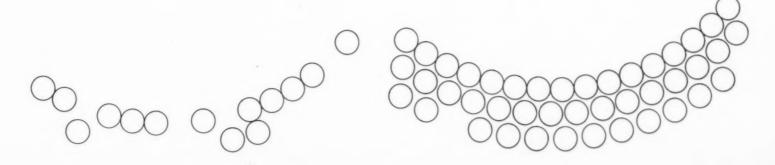


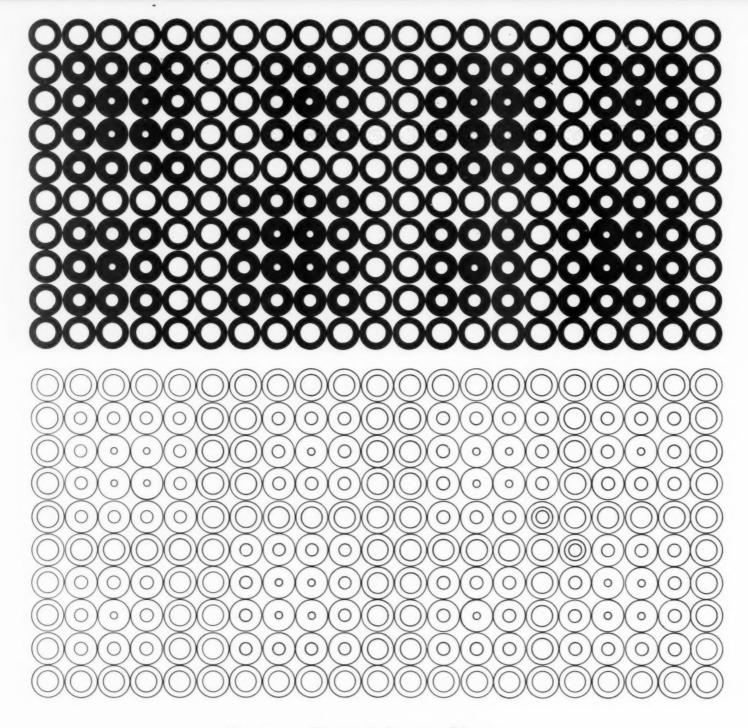


Goal-Directed Design Order

Had we been able to take a completely vertical photograph of the pigeons feeding in this scene, you would have been struck by the perfect geometric patterns in which the birds formed, because the grain had been so laid out. In the line drawings below we show some of the design forms which resulted as the grain was laid down differently. At the same time, it was seen by the viewers that, as passersby noted the pigeon arrangements, they themselves formed in identical circular rows as they stood watching the birds.

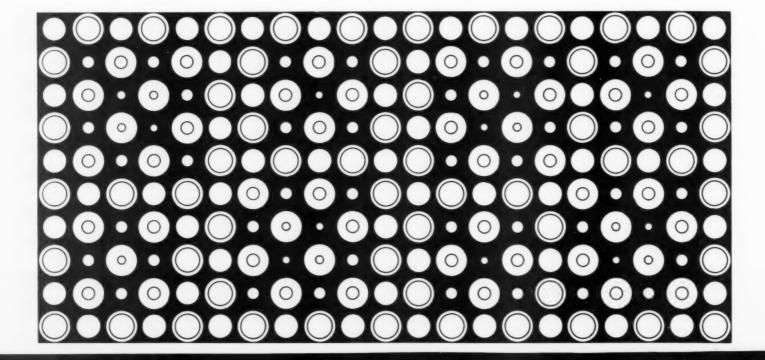
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Exactness Through Inexact Means . . .

DESIGNER CHAPAROS As you look at these three designs from a normal distance the eye perceives differences within the design elements themselves, through the utilization of lines of varying thicknesses. However, if you will hold this page several feet away, you will observe that the planned spacing and placement of the unequal elements has been composed, through gestalt, into a design which does attain a smooth and effective exactness when viewed at the normal viewing distance.





Why <u>Supima</u> is called the Champagne of Cottons

The Culmination of Thousands of Years of Refinement
is an American Cotton which surpasses the World's Best





A

This is why Supima is the world's best ...

Cotton grades vary from a very short and very crude fiber to the super-long, super-fine and super-strong. Up to recently some of the Egyptian yield, notably Karnak quality was known as the best. With the advent of Supima the laurels come to the American farmer. The staple is longer, stronger and finer than any other; Supima

takes colors like no other; weaves into a cloth which is smooth, buttery with the hand of silk. It has greater tensile and abrasive quality . . . and Supima can be woven into any type of construction from a sheer chiffon to a beefy broadcloth . . . and in each type it evinces these notable qualities.

B

This is where Supima comes from ...

As much a part of the development of Supima as the tedious and backbreaking work done by the cotton growers and the Government's technicians, was the combination of soil-and-climate which they needed for this new hybrid. It eventuated that the one area of the

United States which afforded this combination was the Southwest area: Arizona, New Mexico and Southern Texas. Here there is enough sun of sufficient strength and just the right kind of soil to bring forth the cotton fabricated into Supima.

C

This is what Supima is . . .

Many years ago a group of cotton farmers decided to produce a fiber which would be silkier, longer, more lustrous and stronger than any existing. They called on the U. S. Department of Agriculture, who helped them in cross-breeding seeds of all kinds.

In the end they had one which met their requirements; it was pima. They kept on with their development work, and finally were satisfied that nowhere else in the world could one obtain so superlative a fiber. In fact they named the new cotton Supima.









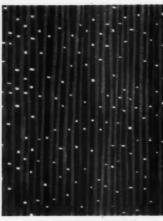














Many sources of design inspiration are used by Ford stylists; not the least of these are famous works of art. Colors in the painting by Paul Klee (left) were extrapolated by a Ford stylist into an original painted design (center) which was then translated into an actual fabric woven on a handloom in the Ford styling center at Dearborn.

EXTRAPOLATION

WHAT IT IS HOW IT'S DONE

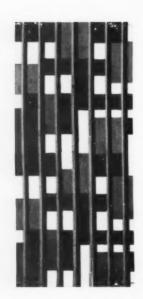
Over a dozen years ago Amos Parrish, noted fashion consultant predicted that many more cars could be sold by appealing to women. Furthermore, he envisioned, the woman would look on a new car in terms of how-it-would-look-on-her; in other words, he recommended, put fashion into car colors and interior trims. It took very little time for Detroit to learn how right he was; and less time for them to put his recommendations into work. It was no surprise to anyone, when Ford discarded its age-old policy of 'give-'em-any-color-they-want-so-long-as-it's-black.' In fact, this company went much further into the sensible practice of making fashion as much a part of its cars as the newest invention in carburetors.

And the word which best expresses the company's approach: extrapolation. As Webster defines the word:

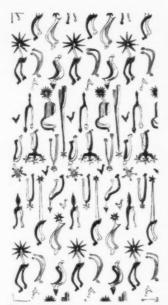
"To project by inference into an unexplored situation (some sequent) from observations in an explored field, on the assumption of continuity or correspondence."

Or, as American Fabrics has recommended steadily, it is the technic of taking inspiration from recognized fields of art, and applying them to textile fields. In the case of Ford, extrapolation may evidence itself by borrowing the on-the-horizon new dress shades for women and using them in car upholstery; or maybe by using Klee's modern tones; or Bracque's greyed-down tints.

This is a far cry from the chaos (and markdowns) attendant on hit-and-miss colors which harassed the automotive industry for years. But its soundness has proved that extrapolation, rightly analyzed and rightly applied, does pay off in business . . . whether cars or dresses.







Typical of original designs developed at Ford is the one above, showing a Western motif. At right is vinyl stamped with the design.





High fashion fabrics from all over the world are collected at the Ford styling office for the study of trends which might influence automotive interiors. In the picture below, some of these fabrics are being examined by chief stylist Robert H. Maguire and Virginia Van Brunt, fashion director of the J. Walter Thompson advertising agency.



George W. Walker (right) Ford vice-president and director of styling is examining experimental fabrics together with staff stylists Elwood P. Engel and Sally Eaton.

EXTRAPOLATION IN CAR DESIGN THE FORD STORY



How did the color and trim combination of a Ford car get that way? In many cases the color scheme (or even the pattern and texture) of the fabrics used, originated in trends which were successful in the field of women's fashions. Or

in success stories from the home furnishings industry. Professional stylists at Ford, including five women specialists, spend much of their time following current trends of color and design in both the fashion and home decorating industries. These successful trends are carefully analyzed and adapted for possible use in car styling.

This elaborate and extensive program is under the general direction of v.p. William Clay Ford who heads the product planning and styling division. Vice-President George W. Walker, director of styling is responsible for the development of the extrapolation theory; he believes that women and women's fashions will play an increasingly important role in the styling of tomorrow's cars. Mr. Walker is convinced that cars in the near future will reflect the current high fashion preferences for colors like browned reds, pure yellows and peacock blues.



WHAT THE MANUFACTURER SAYS ABOUT WASHING WEAR

In essence: all manufacturers find Wash and Wear goods easier to sell at both wholesale and retail levels; but while the consumer weighs this merchandise functionally in menswear, fashion is still the deciding factor in women's and children's apparel.

In the few short years since the introduction of Wash and Wear the industry has witnessed its transition, in the manufacturer's eye, from skepticism (most referred to it at the beginning as a gimmick, a gadget and an unneeded added expense) to the status of a necessity for doing more business. Much of this change reflects the creditable work done by the textile industry in improving both fabric and finishes; some of it is due to the excellent job done by mills, manufacturers and retailers in publicizing the advantages.

Today Wash and Wear is commonly called the phenomenon of the day. The question, however, is: how long will it remain in public favor? It seemed to the Editors of American Fabrics that the man who could most accurately and impartially answer this question is the manufacturer; the man who can tell from the size of his cutting tickets, from day to day, how Wash and Wear is faring.

Since the preponderance of Wash and Wear merchandise is sold in the fields of men's and boys' wear, women's dresses and children's wear, a survey was conducted among:

- Men's and Boys' Wear the four biggest brand-name manufacturers and two private-label producers; this covered dress shirts and sports shirts.
- Women's and Children's Wear three large-volume brand-name firms, and three volume producers of no-label apparel.

All were asked the same questions:

- 1. In light of your own sales, and those of the stores with whom you do business, are Wash and Wear sales static? up? down?
- 2. Which fibers, fabrics and finishes are your best sellers?
- 3. Does the textile market offer you completely satisfactory fabrics today, in construction, color and finish?
- 4. Besides what is available today, what else would you like to see available in a good Wash and Wear fabric?
- 5. Do you still have problems finding satisfactory trimmings?

The answers, without exception, echoed the consumer view-point as determined in the DuPont survey (see Issue #43, American Fabrics). People like Wash and Wear; they want more of it; they do not entirely believe some of the advertised claims; they find some products more satisfactory than others, but are willing to settle for lesser performance rather than gain nothing at all. In direct answer to the above questions:

1. Wash and Wear sales are still climbing. In men's and boys' shirts, as an example, this segment of the sales

by units represents from 25% to 60% of total sales. In children's wear, providing the styling is right, a dress with *Wash and Wear* characteristics will outsell an untreated garment by as much as 3 to 1, even if the retail price is from \$1 to \$2 higher.

- 2. In all fields, a resin-treated cotton fabric is overwhelmingly the best seller. Higher-priced Dacron-cotton blends are still selling well; but the wide spread in price between a Dacron-blend and a cotton product limits the volume in units.
- 3. Mills and finishers are continually improving their Wash and Wear fabrics. Construction is better; dyeing and finishing are done more carefully to attain fast color and a better hand. However, it was brought out that there is still far too much unsatisfactory piece goods being offered currently; preying on the manufacturer who has no testing facilities, or who is more concerned with price than with quality, converters selling this inferior merchandise can ultimately undermine the whole structure of good Wash and Wear (see Wash and Wear Report in Issue #43, American Fabrics, for clarification of good and bad Wash and Wear).
- 4. Greater diversification of fabric types, long sought by progressive manufacturers, is now available from good mills and converters. Up to a comparatively recent time, only plain goods were to be had; this probably reflected the textile industry's own caution in this field, but once the men's shirt industry discovered that Wash and Wear was sufficiently strong to warrant long-range development work, the effect on mills was to spur them into the manufacturer of colored goods and even wovens for all softgoods makers.
- 5. Unanimously manufacturers now feel that between what is already available and mills' attitude toward Wash and Wear, they will have everything they believe salable.
- 5. As far as trimmings are concerned (tapes, seam bindings, linings, pads, zippers, buttons and belts) manufacturers report that this branch of the apparel industries finally caught up. The one weak spot, touched on by all menswear manufacturers, is the matter of shirt linings; the industry has yet to perfect a fabric which will stand up satisfactorily and enable manufacturers to reduce costs on this important item.

The survey indicates that there is uniformity in the experiences and feelings of all apparel manufacturers. But in the field of women's and children's dresses, this one point was stressed:

The individual style, except for the pure classic, is the big determinant when it comes to the consumer purchase. A good style in an untreated fabric will check out quickly, and far outsell a Wash and Wear dress in a less exciting style. However, all manufacturers agree that if they put their best styles into Wash and Wear, sales are instantaneous.

Peel the two layers apart. Then press them back together. Note that they won't slide or slip, but hold together quite smoothly and firmly. The mechanics are simple: through the de Mestral process one layer acts like a sheath of multiple hooks of nylon fiber which latch firmly into the microscopic fiber loops on the underlayer . . . and for the life of the fabric!

The Very First Closure Made of Fiber!

Already tested and in use on multiple fabric products the new Velcro nylon closure adheres with a non-buckling smooth appearance.

Velcro is already being used in a wide variety of apparel and industrial products ranging from buses to belts, planes to pants, hats to handbags. And many Velcro-fastened items will be available to consumers beginning in September.

Velcro is the ten year old brainchild of Swiss inventor Georges de Mestral of Nyon, not far from Geneva. On a walk in the mountains near his home in 1948, de Mestral became tangled in a patch of burrs. A true inventor, he reacted by asking himself why the burrs stuck to his clothing.

Four years of study and collaboration followed with a Swiss loom builder. The upshot was that de Mestral produced what were in effect, synthetic burrs: two strips of nylon material; one has a pile or velvet-type surface (the *Vel* part of Velcro) with thousands of tiny loops, the other has thousands of tiny hooks like miniature crochet hooks (accounting for the *Cro*). When the two pieces were pressed lightly together, the tiny hooks and loops engaged one another to form a bond of excellent strength. Unlike burrs, however, de Mestral's nylon tapes could be peeled apart to open.

Technically, Velcro is an adjustable closure and the first general fastener that distributes stresses over a large surface instead of at specific points or in a straight line. Although more expensive than the zipper, the new closure has overriding compensations. In many cases, speed and ease of insertion compensate in labor savings for the cost of the material. In addition, it opens up unprecedented opportunities for designers, permitting new types of design and construction. Velcro becomes an intrinsic part of the design rather than an extra appendage.

Many Industries Already Testing

These include men's and boys' slacks (Velcro is the fly closure), undershorts, pajamas, jackets, rainwear, shoes, shirts, caps, swim suits and sportswear; women's millinery, skirts, coats, raincoats, jackets, belts, sportswear, cosmetic bags, hand bags, furred sweaters and beauty salon capes; indoor and outdoor wear for children including dresses, pants, caps, jackets, raincoats, etc. Foundation garments, bathing suits, daytime and evening dresses and other wearing apparel will be available in the spring.

In the industrial sphere, Eastern Airlines will shortly introduce Velcro-fastened airplane upholstery on their Lockheed "Electras," where Velcro is the closure for head rest covers, and on their Douglas DC-8 jets, where it will be used on back seat panels and other seat covering areas.

Mack Trucks, Inc., is now using Velcro experimentally on the sign boxes of inter-city buses, to fasten the box closure panel and at the same time, to keep the light from the box from shining into the bus.

Other applications currently being explored include: curtains hung with Velcro instead of rods; furniture upholstered with Velcro instead of tacks; clothing for the physically handicapped; medical dressings and bandages; luggage fastenings; coverings for safety, military, fire fighting and other equipment where speed of operation and removal is essential; electronic equipment such as inspection panels and other items requiring detachability; toys; reusable packaging and automobiles.





(left) John Weitz Jumper of bold black and white plaid is neatly invisible, eliminates the need for buttons, snaps or zipper.

(right) An important feature of fall-winter line of jackets and raincoats by Chief Apparel, Inc. Exhaustive tests have proved that even put to such heavy duty use, Velcro's effectiveness will outlive the garment itself.



Shirt-and-jerkin set of imported flannel. The shirt is a Viyella $65\,\%$ Dacron- $35\,\%$ cotton print, tuck-in style with long sleeves.



Today everyone thinks of Evan-Picone as an age-old skirt manufacturer. Women say they've been wearing Evan-Picone skirts for as long as they can remember. But the truth is that Charles Evans today is only 31 years of age; his associate Joseph Picone was only 29 years old when he gave up men's custom tailoring to go into business with Charles Evans . . . eight years ago.

Both partners had come to the identical conclusion; women liked to wear skirt-and-blouse costumes . . . but except at rather high prices, they could not obtain skirts which looked smart and *stayed* goodlooking. Yes, at \$55 a woman could find a nice assortment in a good specialty shop . . . but how many women could afford to pay that much money? The \$10 to \$20 market was churning out skirts badly made, badly sized, in dull fabrics and with short lives.

The key to the solution as Evan-Picone saw it, was: put in the construction features which make a man's suit last ten years, while his wife's dress is headed for the discard in two months. We once said to the head of a women's firm: If your tailor put into your \$250 suit as little tailoring as you put in the \$400 suits you make for women . . . you'd throw it back at him. After reflection, this man agreed; but, he said, in the women's industry nobody expects real tailoring.

Evan-Picone disagreed. They felt that the one way to create a good skirt business would be by putting into every skirt, regardless of the selling price, the necessary construction features which would keep the skirt in smart shape for the full lifetime of the fabric. Even in the beginning, when the company offered only one skirt, a staple flannel, this policy was put into effect. First, instead of using the customary bundle system, they set up the factory on the sectionwork plan; each operator was trained as a specialist to do only one section . . . but perfectly. Thus standardization was achieved.

Second, as a custom tailor will tell you, a good garment is tailored into shape, and not pressed into shape. Pressing is important (if you go through the Evan-Picone plant you will

JOSEPH PICONE . . . devoted to the ideals of fine tailoring.



CUSTOM SKIRTMAKER TO THE MILLIONS to 500,000 units in a little over Eight Years



(left)

Slimline high-rise kilt with cummerbund belt, of imported flannel. The tuck-in shirt is of 65% Dacron-35% cotton, with French cuffs. (right)

The simulated four-button front-wrap lends slimness; in a Strong Hewat plaid. Worn with an overblouse shirt.

observe some specially devised Hoffman machines which press only small but important portions of the skirts; one, for instance, presses only the *top* of a pocket). But it is essential that the shape of the garment be determined and maintained by the way each part is cut and then stitched; in no other way can the consumer be sure that the skirt will retain its lines for all time.

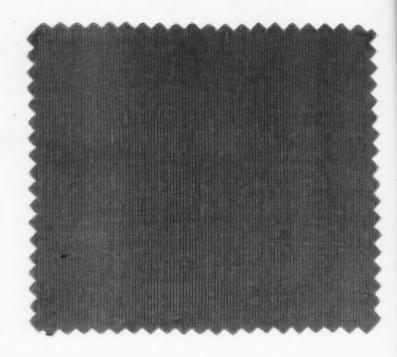
Even in the beginning, when the only fabric in the line was a soft flannel, Joseph Picone instituted the practice of lining the skirts so they would not sit out, or bag out. This immediately opened the styling door to the use of some exquisite fabrics which the skirt trade had always considered too soft to hold the shape . . . and this in turn helped to sell the Evan-Picone line to every good store in the country . . . with not a single salesman on the road.

From the original line of one skirt, the Evan-Picone line today has been built up to three lines per year, with as many as fifty styles for each season. The only limitation on the fabric is that it *must* be in good fashion; thus, the line each season portrays virtually a canvas of the entire textile industry, because the factory puts into each skirt the specific types of tailoring and construction which enable the particular fabric to stand up.

Attention is paid to such construction details as handsewn pocket darts, plus reinforced backing, to help the pocket lie flat. Handsewn seams help retain the skirt's original lines and shape. The inside lining not only enlarges the skirt's lifespan, but also its shape. The first objective in setting up the company was to produce a skirt with custom tailoring qualities, at a sensible price. How well this policy has been served, and how well it served to build this multimillion dollar business in just eight years is tribute not only to the rightness of the idea . . . but the way Charles Evans and Joseph Picone have steadily hewn to that line.



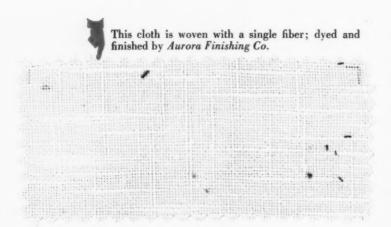
Tapered Pucci slacks made of Shamokin's Ancient Tartan, 100% worsted; has side zipper. The shirt is 65% Dacron-35% cotton drip-dry.



This fabric is a blend of Dacron, Orlon and rayon ... dyed and finished with the new Microfix Process by Northern Finishing Co. This is done in a one-step operation.

Incredible! This Swatch contains 3 different fibers ... but note the Uniform Dye!

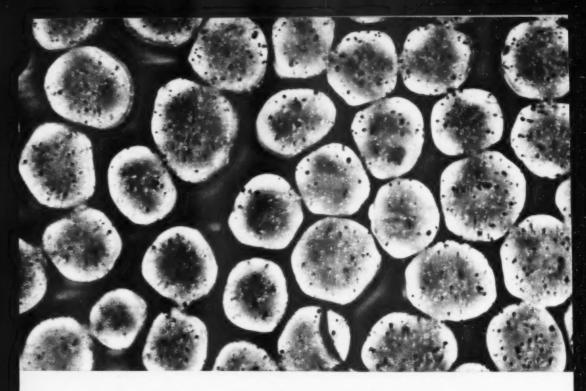
Through the new Microfix dyeing process Ciba enables the Converter to attain the same colors in any blend



Shown here is a striking demonstration of the emancipation of the designer in this modern era of textiles. New fibers, alone or blended with traditional fibers, make possible a versatility in styling that is both glamorous and practical in daily wear. Such blending of fibers however, has brought problems to the dyer and finisher, because different fibers are color-selective and do not dye uniformly to the same degree. Through a novel process developed by Ciba however, it is now possible to achieve appealing permanent hues on any fabric regardless of its composition. The Microfix dyeing process of Ciba utilizes selected fast pigments and a unique binder system. The resin binder imparts an attractive finish to the cloth during the dyeing operation. Because the binder system adheres uniformly to any textile material, and because the binder carries the color to the cloth, the Microfix dyeing process can be applied to any fabric, from the simplest onefiber combination as shown in the pink all-cotton drapery swatch above to the most exotic multi-fiber high fashion material imaginable. It is important to note that Microfix dyeing not only eliminates the cost of yarn dyeing and the need to finish the cloth in a separate operation, but it also assures the designer-converter of bright appealing colors in pastel to medium depths of shades that are very fast to light, washing, rubbing, perspiration and dry cleaning. The new process is making an exciting and practical contribution to the liberation of the stylist in the selection of fabric composition to suit the demands of today's fashion advances.







"if you can't do it better ...why do it at all?"

This cardinal philosophy took Dow Chemical through

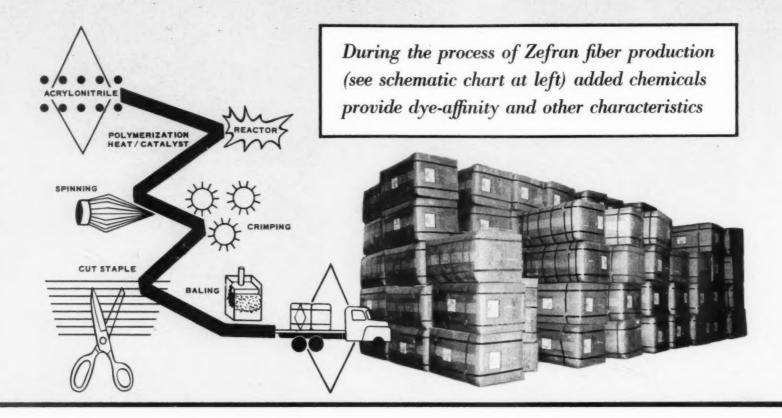
nine years of painstaking research . . . but culmi-

nated in Zefran . . . a fiber



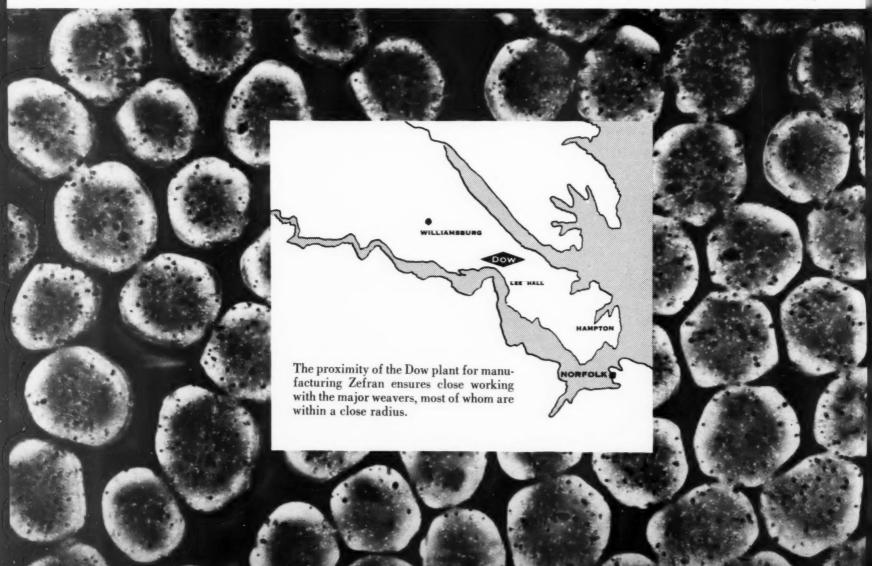
american fabrics magazine presents the story of zefran

. . . new acrylic alloy fiber by Dow



IN A DAY WHEN new chemical fibers are being produced with great frequency, accepted with great alacrity and sometimes expiring almost at birth, the development of Zefran by the Dow Chemical Co. points up the worth of preplanning toward a ready market to ensure success

Magnified micro-photograph of Zefran fiber cross-se





All fields of industry consist of two distinct types of producers: (1) the Me-Too group who rush to imitate the originators and (2) the Me-Better individuals who recognize that a surer way to success lies in *doing it better*. It is in the latter category that Dow's new Zefran fiber comes; more than that, it has always been a ruling factor in the determination of *any* new venture that if the company could not make something better than existing competition Dow would not make it at all.

Dow started in 1897 at Midland, Michigan. Herbert H. Dow was a young chemist who had devised new processes for extracting bromine and chlorine from natural brines; it was not long afterward that his company added calcium and magnesium compounds from the same source, and to this very day brine chemistry is a major part of the entire Dow operation. From here to a fiber development like Zefran might appear to be quite a jump; actually the latter is the result of a gentle transition achieved through research. Dow annually invests 3% of its total sales in research, always keeping in mind Herbert Dow's precept: If we can't do it better, why do it at all?

From Organic Chemistry to the Aesthetic

During World War I, Dow entered the field of organic chemistry; the company was responsible for the first American production of synthetic indigo dye, and synthetic phenol which

is one of the work horses in chemistry and the starting point of a widely used plastic; during the same period Dow undertook the production of metallic magnesium, and ultimately the name of Dow became synonymous with magnesium.

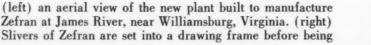
By World War II, the company was ready with the only commercial production of styrene; this is one of the two major components of synthetic rubber, and it is also the base from which polystyrene plastic is made; four huge plants which Dow built and operated to produce magnesium and styrene worked exclusively for the Government. When the founder of the company died, his son Dr. Willard H. Dow was made president and guided the company for 20 years; upon his death in a plane crash in 1949, he was succeeded by Dr. Leland I. Doan who was then director of sales. The company has grown considerably; it is today the fourth largest producer of chemicals in this country . . . but the one basic philosophy has remained constant: either do it better, or don't do it at all.

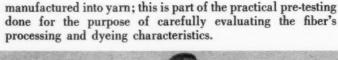
Today Dow produces several hundred different chemical products; each has led to another in close and logical affinity. To list the succession of plastics developments by the company is unnecessary; the main point is that it was merely a matter of time before Dow would get into fibers . . . and specifically into the production of a fiber like Zefran. But here again,

(please turn)

"If you can't do it better" (continued)

(left) an aerial view of the new plant built to manufacture Zefran at James River, near Williamsburg, Virginia. (right)









despite the fact that Dow had the facilities and a waiting market, Herbert Dow's thinking dominated.

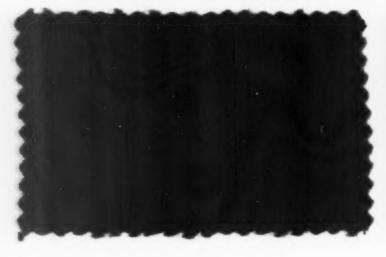
Manifold Objective for Zefran

The assignment given to the research and development staff was this:

- 1. What type of fiber has a logical and waiting market?
- 2. What characteristics do existing competitive fibers lack?
- 3. Which features should be added or substituted to make the fiber easier to finish, easier to manipulate into good fabrics and to create easy-to-needle fabrics?

The first decision, from the marketing staff, was that Dow should bring out an acrylic fiber. True, others existed; but field research unearthed the fact that several desirable characteristics would be warmly greeted by everyone concerned, from fiber spinner to consumer. Generically, what was urgently needed was a new acrylic with built-in aesthetic features . . . and now the baton was handed to the laboratory technicians: the making of an acrylic was not the objective; rather, it must be an acrylic which would have a better dye affinity, one which would resist pilling, one which would have more of the hand which typifies the natural fibers.

Zefran, originally titled Q-1204, was born after nine years of arduous research effort. It was the result of teamwork by the chemists under Dr. G. William Stanton; it stemmed from a most careful screening of the many types of polymers to find the one best suited to modern needs. In the course of this research many fiber possibilities were hit upon, some of them already in existence and some in improved versions. But it



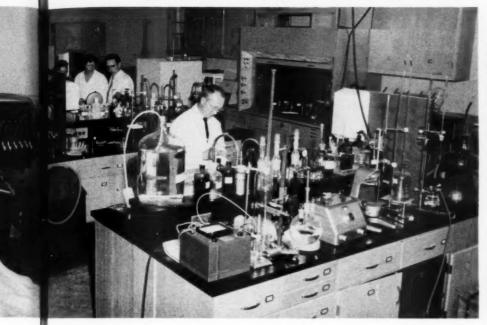
High-loft blend of 50% Zefran with 50% angora wool, by A. D. Ellis



WORUMBO'S ZEFLEUR blends 55% Zefran with 45% fine grade wool

(left) Some of the activities in the production control laboratory at Williamsburg. (right) Dr. G. W. Stanton, director of research in the Textile Fibers Department at Dow stands by a spinning frame and carefully checks the efficiency with which

Dow yarns can be spun on standard equipment; thus, improved methods are learned at first hand by Dow technicians, to the benefit of its customers.





was not until the very end that the chemists finally developed the formula for the one acrylic which not only matched existing fibers in structural and functional form, but was endowed with all of the aesthetic features which Dow sought.

The virtues of acrylics were already known to textile chemists before Dow started on its own study . . . but so were the disadvantages. Here, again, the thinking of Herbert H. Dow was put to work: do it better, or don't do it at all. First came field research among consumers, weavers, finishers, cutters and retailers. Good as acrylics were, what would it take to make them better? When the great mass of data was correlated and analyzed, the factors which had to be included.

- A new acrylic would have to take dyes better than existing fibers.
- 2. It must be economical to produce, easy to manipulate.

- 3. It must be widely adaptable, to meet the varying needs for a great diversification of finished products.
- 4. It must be adapted to blending with other fibers.
- 5. It must have a more natural hand, or feel.
- It must contribute better draping and needling qualities, to reduce sewing costs.
- 7. It must reduce the tendency toward pilling.
- 8. It must parallel the leaning to Wash and Wear fibers.

These were the goals which were put before Dow's chemical technologists in the plant at Pittsburg, California and Dr. G. William Stanton, chief of this group. Work started on this project in 1949; for the Fall season of 1958, Zefran makes its bow as the *fait accompli*.

(please turn)



Another blend by A. D. ELLIS combines 55% Zefran with 45% wool



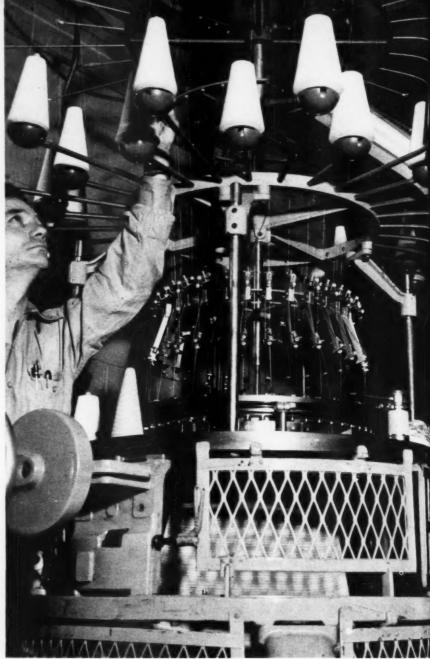
BRITTON FABRIC knits this fabric with 60% Zefran and 40% pure wool



A. S. Messer, head of the research dyeing operation supervises stock dyeing of Zefran fiber

Cutting Zefran into staple fiber is one of the functions performed in the Williamsburg plant





Development work in support of Dow customers using Zefran is done on conventional machinery

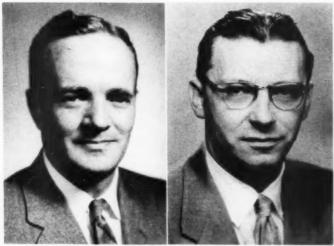
A laboratory technician tests the wrinkle-recovery of sample swatches to evaluate performance





Zefran Goes Through Actual Experience

One of the most significant portions of Dow research on Zefran is in the pilot plant built at Pittsburg. In this building Zefran, from its inception, has been subjected to every type of actual manipulation through which it must pass in secondary hands. This includes every step of processing from spinning through cutting and sewing; it puts Zefran up against the problems anticipated when it has to be dyed, woven, finished, cut and then needled and pressed; if any troubles show up in the pilot plant, the way to overcome them is developed before Dow's customers and their customers go into production. Thus, there is almost a prior guarantee of satisfaction attached to the fiber.



(left) Mr. A. E. Young is general manager of the Textile Fibers Department for Dow (right) salesmanager A. L. Ruddock charts the course of sales for Zefran in the Textile Fibers Department.

Technically Zefran, like other acrylic fibers, is based on the raw material acrylonitrile, which is a derivative of natural gas; the big difference is that somewhere along the line of production, a dye-receptive component has been incorporated into the fiber. Because of this, Zefran is given a greater flexibility in the choice of dyestuffs that can be used to color it, than any other fiber whether natural or synthetic, without sacrificing any of the inherent physical properties of the fiber. Exceptional dyeability on standard equipment, outstanding resistance to pilling, good dimensional stability, a pleasant

hand and durability have already been scientifically (and through practical testing) proved to be Zefran's strong points in either woven or knitted fabrics.

Still Being Improved

No one at Dow calls Zefran a miracle fiber. They hasten to point out that despite its many advantages, Zefran still faces certain chemical problems which are being worked on: a sensitivity to highly alkaline solutions in bleaching (for which Dow already has a corrective recommendation); Zefran does not now spin into the high bulk yarns currently popular in some sweater applications; dyeing Zefran in special shades presents peculiar problems which Dow's technical service group can help to solve.

But the facts already proved indicate that Zefran is not only a new acrylic but in many ways what Herbert H. Dow asked for: a better one. With a better fiber came the problem: How to merchandise it best? It was decided that rather than throw Zefran onto the open market, a sounder plan would be to place it carefully with a selected group of fabric producers; they in turn would not only develop specialty fabrics but channel the distribution to manufacturers noted for their openness to new ideas. In short, the introduction of Zefran for Fall 1958 was to be in the form of limited editions . . . and this is precisely what is now available. Those millmen who have been working with the fiber report that it offers ease of processing on conventional equipment, and that it presents an unusual ability to take fast dyes without the use of pressure, carriers or other extreme conditions. Manufacturers state that the various types of cloths woven and knitted with yarn made from Zefran offer no problems in factory handling; and the retailers who have committed their stores to Fall purchases anticipate good acceptance by the consumer.

But Dow is not shutting off its research and development work at this point. The same technical services which were offered in the very beginning are still available to every business company which works with yarn made from Zefran, or is seeking to develop new products; and always there is the Dow service which offers to put the yarn through a test run under the actual future handling conditions which it must meet, to iron out bugs before the spinner, weaver, knitter, finisher or manufacturer gets involved.

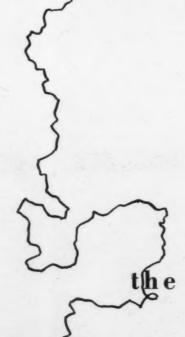
First Fabrics Now Available

Among the fabrics available this Fall are wool and specialty fibers blended with Zefran for women's, men's and children's apparel; blends with rayon in dressweight goods; and 100%-Zefran sweaters are also ready . . . a total of over 100 new fabrics being in the development or finished stage right now. Union-dyed blends of Zefran have created a great deal of interest among mills; pad-steam dyeing in the larger cotton mills, in the regular cotton technology, has produced excellent results for Fall; printed cloths combining Zefran with cotton will be vat-dyed for Spring and Summer fabrics, based on satisfactory tests already made. And for both men's and women's suits, a 6- to 61/2-ounce tropical worsted blend with Zefran promises to be a successful venture.

The new fiber will be aggressively promoted by Dow, by the fabric makers and by the manufacturers who are showing Zefran. The simple statement of facts about Zefran should see this new fiber in millions of consumer homes within a short period of time •



CRESTWOOD combines 80% Zefran with 20% fine cotton for this fabric



the story of zefran

What... mold a Matelasse?

This is just one miracle attainable through the new Dynel process of molding



A shaped Dynel fabric from Wellington Sears, guaranteed crushproof, vacuum-formed by Deitz Plastic Formers.

You may soon see a wide revival of matelasse effects in women's fashions. Women have always liked it; but the cost involved at the mill level, to produce a good matelasse, was always so high that the ultimate retail price necessarily limited the sales. But through the recently perfected process of Dynel-molding, not only is the expense of stitching eliminated, but the time element has been reduced.

As an example, let us take a completely different type of merchandise: a man's hat. Under the age-old system, even after the hatter's felt was ready for shaping, an infinite amount of skilled handwork was needed; first the felt had to be rough-shaped into form, then it was subjected to anywhere from six to a dozen reshapings, after which it went through stages which included sizing, trimming, and sewing, and then it was block-shaped. Through the Dynel-molding plan, the felt is permanently stamped into size and shape in one operation . . . and in twenty seconds.

A sharp mind, in any manufacturing field, will swiftly grasp the possibilities in manufacturing a wide array of textile products both faster and cheaper through molding. Every field offers opportunities, from luggage to seat upholstery, from fashion to industrial uses.

Woven or knitted fabrics of Dynel acrylic fiber may be deepdrawn and molded into permanent stiffened shapes for many different consumer and industrial products by any of the most widely used production molding methods, it is reported by the Textile Fibers Department of Union Carbide Chemicals Company; using the same processes and equipment for the molding of other thermoplastic materials, Dynel fabrics have been successfully made into complex shapes by vacuum, plug and compression forming techniques.

Basically, each method involves a simple heating, shaping and cooling procedure using molds of metal, wood, glass, plaster of Paris or other materials. Since Dynel is made from a copolymer of vinyl chloride and acrylonitril, it reacts similarly to most thermoplastic resins under heat, and retains its shape after being molded. In addition, because the fiber softens over a broad temperature range starting at 205°, Dynel fabrics will retain the fibrous characteristics after molding, rather than convert into a film.

Simplest of all heat shaping methods is plug molding. In this technique a cooled or heated mold of any shape is forced into a Dynel fabric which has been pre-heated to a tempera-

ture of at least 250° F. but not exceeding 320° F. A cool mold is preferable since it helps to set the fabric quickly. A minimum amount of equipment is necessary for plug molding: a frame for holding the fabric during heating, the desired mold and a supporting ring clamp to hold the fabric.

Plug molding techniques have been successfully used in the mass production of lightweight, crush-proof and rain resistant men's summer hats since 1956. First introduced by the Frank H. Lee Company, lightweight Dynel "straws" are now offered by the country's top men's hat manufacturers.

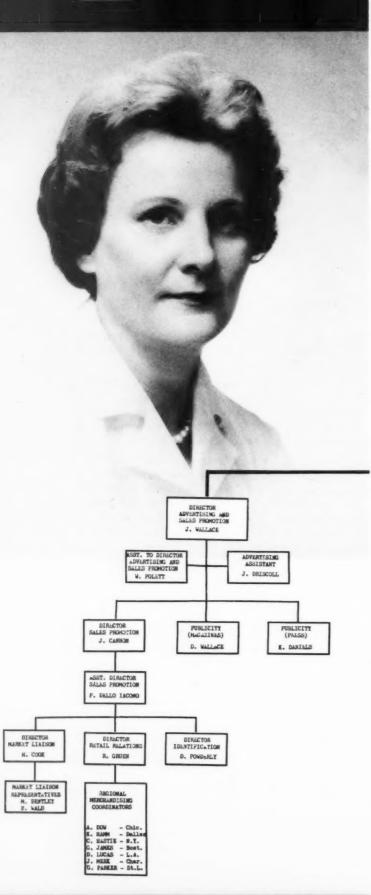
In compression forming, temperatures and molding cycles are similar to those used in plug molding. The main difference is that both a male and female die are normally used to achieve more complex shapes. Also, because of the pressure developed, the resulting shaped product will in general be stiffer and have a more glossy surface than those formed by either plug or vacuum techniques.

In the vacuum forming process, Dynel is handled similar to thermoplastic resins such as polystyrene, vinyl chloride and cellulose acetate. Since Dynel fabrics are porous, it is necessary to work with an impermeable cover sheet in order to pull a vacuum. This may be a disposable film stripped off the fabric after molding, a re-usable skin such as a silicone rubber diaphragm which would recover its shape after forming or a plastic film laminated to the Dynel fabric as an integral part of the finished shape.

In the actual forming cycle, the Dynel together with the impermeable film is clamped into the vacuum forming machine and heated to approximately 300° F. The clamp is then dropped and a vacuum pulled as in normal molding procedures. Generally, desired molding temperature is determined when the fabric has tightened in its frame and modifications are made in the time and temperature cycles to give optimum results.

Typical of the many shaped Dynel fabric products possible by these forming methods are seat and arm rest covers for furniture; stiffened lining for outerwear; textured covers for radios and other product housings; industrial flange and valve covers; ribbed battery separators; protective packaging for delicate instruments, etc. Hundreds of other shapes are possible for replacing existing products, for new design and engineering innovations, and to reduce steps in certain production operations.

SERIES SERIES



WOMEN IN TEXTILES

Jane Wallace

Far too many well-run companies have adequate creative personnel at the top level and adequate personnel at lower levels. In between may be a great vacuum of follow-through; the brilliant concepts which originate with top management wither away into nothingness because there is no coordinated effort to actualize these concepts at the vital point of application: sales. It is not nearly enough merely to create a good product: as retailers put the problem bluntly . . . nothing happens until the cash register rings.

Possibly because of her early indoctrination in retailing (she took her first store job in the training squad at Macy's and her next at Lord & Taylor's) Jane Wallace gears the Celanese Corporation textile advertising and sales promotion to the one objective of selling goods. She likes attractive advertising and she admires clever copy . . . only if they increase the selling effectiveness. She pays far more attention to the validity and force of a point-of-sale promotional program than to the possibility that she might win an award or accolade from other advertising people. Once an objective is stipulated by the product directors at Celanese, she can make recommendations to achieve that objective not only through advertising but also through the group of services she offers to mills, converters, manufacturers, retailers and consumers. Every target promotion aims to support as many people as possible right down the line. Two of the newest and most exciting merchandising and promotional programs which Mrs. Wallace helped set up at Celanese are Summer Loves Arnel and the new version of World of Ideas. The first has helped to lift many manufacturers' and retailers' dress sales; the second should prove helpful in selling a great deal of fiber for Celanese and an equally impressive amount of homefurnishings fabrics for manufacturers and stores.

Jane Wallace joined Celanese about nine years ago during the transitional period when the company was limiting its piecegoods operation and concentrating mostly on the sale of fibers. Fortunately, as editor of a tradepaper and then apparel editor for McCall's, she had rounded out her knowledge of every essential phase from the consumer to the retailer to the manufacturer. She had more than a theoretical knowledge; she *knew* each of these groups: their problems, their procedures, their wants and their needs. Thus she could work up sales promotion programs which not only filled the requirements of Celanese, but could spur everyone from mill to ultimate consumer into action.

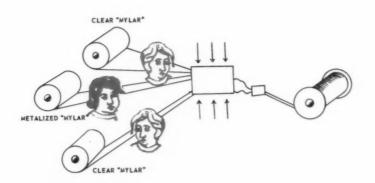
Jane Wallace sits in regularly at the company's marketing and merchandising meetings. She therefore understands why a new product is being brought forth; or how an established fiber has been improved. She joins in the discussion of sales objectives. Thus, when she is called upon to create a new campaign, she is in the unique position of representing top management in the exposition of her proposals. Actually she is the line of communication, so sorely needed, between two groups; marketing-and-merchandising and advertising-and-promotion. When she calls a meeting of her staff, which is composed of people who work on advertising, trade and consumer publicity, market and store contacts . . . no ends are left dangling.

Every detail is buttoned up tightly, from color pages to hangtags; from lavish window display ideas for a Fifth Avenue store to showroom cards for the manufacturers. And in each promotion there is a central theme which everyone can dramatize; because Jane Wallace's experience has taught her the selling value which results from adherence to one idea . . . and then making impact wherever the buyer turn his eyes.



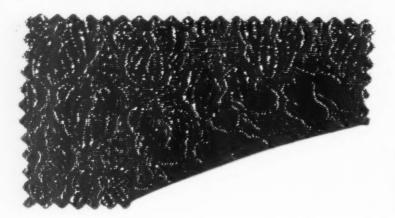
the Secret is the Sandwich

Between two layers of clear Mylar film the yarnmaker places a layer of aluminum foil or another layer of Mylar film treated with vaporized metal.



MYLAR

HELPS MAKE TWO ALLURING TYPES OF METALLIC YARNS



The extreme softness of this woven jacquard drapery fabric from G. HIRSCH AND SONS is due to the blend: 68% pure silk, $30\frac{1}{2}\%$ Lurex metalized yarn and $1\frac{1}{2}\%$ nylon.

MYLAR: IN TWO DIMENSIONS

To be precise, Mylar is not the metallic yarn itself. Mylar is a DuPont clear polyester film. Metallic yarns using Mylar film are made in the form of a "sandwich" of three layers, in one of these two ways:

- 1. The Foil Type has an inside layer of metal (generally aluminum foil) which is sandwiched between two layers of clear Mylar. Where a silver color is desired, the adhesive is clear in color; where gold or other colors are desired, pigments are added to the adhesive or printed on the film before laminating. Thus, when the eye studies the "sandwich," it sees the gleam of silver, the hue of gold, or whatever color has been added in either process.
- 2. The Metalized Type is also a "sandwich" of clear Mylar. However, the inside layer consists of a clear Mylar which has been vacuum-plated with the vaporized metal (generally also aluminum). The desired coloring, achieved as described above, therefore shines through the outside layers of clear Mylar.

Both types have individual characteristics which recommend their use for certain weaving and finishing problems. In both types, however, fabrics can be woven with the subtlest hint of glitter; and yet the manufacturer and retailer know they need have no worries about fraying, breaking or other metallic yarn deterioration which might result in the return of a garment. In the home furnishings field, too, where durability is a prime requisite because of hard handling, the

TRANSPARENT FILM

ALUMINUM FOIL

TRANSPARENT FILM

THE SANDWICH IS THIN — one way to make modern metallic yarns is shown above. Bright aluminum foil is sandwiched between two layers of transparent Mylar film.

increase in the use of yarns made with Mylar film has kept pace with the new construction features.

The underlying reason for these features is in the properties of Mylar itself: a polyester film less than 2/1000th of an inch thick, resistant to chemical attack or variation in temperature. It resists water, practically all solvents, and many acids and alkalis. It has thus enabled mills to make possible fabric ideas where metallic yarns could never be used before.

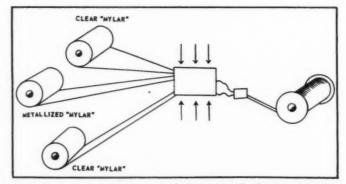
Each of the two types has certain advantages:

Foil Type — resists bleaching, mercerizing and the vat-dyeing operations at cotton mills; has an improved high temperature resistance. Resists a wide range of wet processes.

Metallized Type — is brighter and more lustrous, better for looms with electrical stop-motion devices; offers a greater yield of yardage per pound.

In the beginning metallic yarns as modern industry knows them were somewhat limited in application. Today, due to development work in leading mills, you will find yarns with the specific properties of Mylar, in a broad range of products: towels, shoes, sheets and cases, quilts, curtains, knit goods, lingerie; in woolens, bedspreads, tablecloths, auto upholstery, novelty fabrics, home upholstery and in apparel.

This list indicates how far metallic yarns have come since 1946; it also suggests the probability that mills will find many additional ways to use metallic yarns made with Mylar film to broaden their sales.

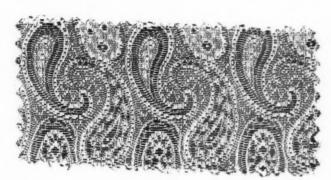


METALLIZED MYLAR YARNS are made by a recently developed process. A layer of Mylar transparent film is exposed to aluminum vapor under high vacuum, then sandwiched between two clear layers.



the Secret is the Sandwich

Now manufactured in two different ways, Mylar Metallic Yarns have helped introduce a Broad Variety of Interesting New Fabric Ideas



WM. SKINNER aptly calls this jacquard Persian Princess; it offers a blend of Bemberg and rayon with Metlon yarn.



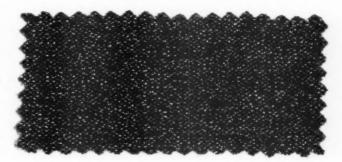
A non-tarnishable all-nylon fabric for holiday and resort apparel, woven by STERN & STERN with Metlon yarn. Washable.



Bath towels and glamour as in this terry cloth by CALLOWAY MILLS which is interwoven with a *Reymet* metallic yarn.



SPECIALTY FABRIC CORP. makes this crewel-type drapery embroidered with a metallic-enhanced rug yarn on a linen ground.



A yarn-creped Chromspun fabric made on a knitting machine by ROSS-ZELDIN, using Lurex metallic yarn.



MORGAN-JONES makes this Textur-Tuft hobnail bedspread with a non-tarnishable metallic yarn from Fair Forest.



Hans Moller's striking application of modern design embodying religious elements specially adapted for the Patron Church.

Designing FOR THE PATRON CHURCH

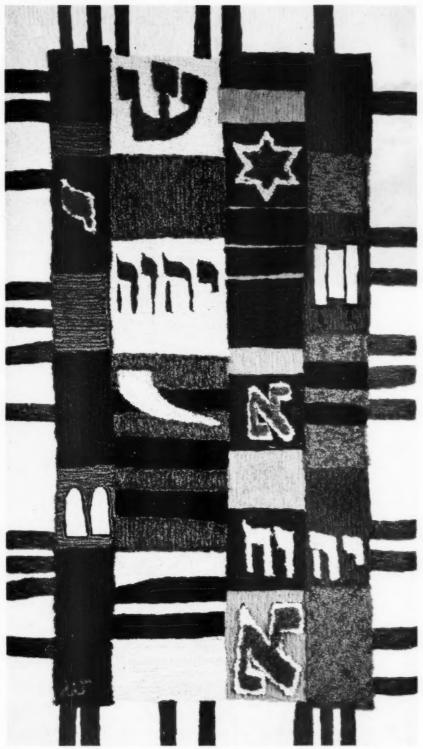


Tapestry by Abraham Rattner shows naive but forceful religious symbols.

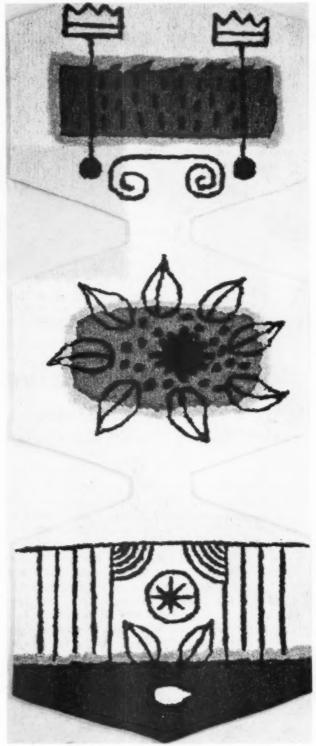
Throughout the ages artists have designed for the Patron Church. While our own era has not been a notable one in this respect, there is an increasing amount of superb design being produced for houses of worship. While Matisse and other

Below and on opposite page: "Pillow of Fire" designs by Robert Pinart.





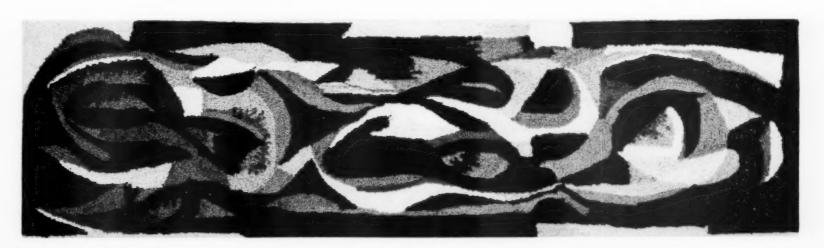
Tapestry designed by Samuel G. Weiner for Beth El Synagogue, South Orange, N.J. combines abstract pattern with stylized ancient letters.



A trial section of a tapestry design, Adolph Gottlieb.

French artists showed the way in their native land, more and more American designers are using the modern idiom for the Patron Church in this country. The handful of examples reproduced illustrates the direction that is being taken.

The tapestries shown on these two pages were woven by Edward Fields.





Feel the weight of this new Type 64 Dacron. It is a blend of 55% Dacron and 45% worsted; retains all the virtues which made the earlier type ideal for summer wear.

Now Dacron Lives 12 Months in the Year

Du Pont Introduces Type 64 . . . a Fall and Winter Weight which Extends the Consumer Use Throughout the Year

Du Pont has begun commercial production of a new type of Dacron polyester fiber engineered to permit styling of a new broad range of fabric types . . . and extend the selling season. The new fiber supplements but DOES NOT displace the

popular standard polyester fiber.

The company anticipates that the new product called Type 64 will result in a large increase in consumption of Dacron in the important WINTER apparel market. The new fiber will be suitable for WORSTED- AND RAYON-TYPE fabrics for men's, boys', women's and children's wear. Where at present the public is familiar with Dacron in clear-finished fabrics such as men's tropical suitings, Type 64 will make possible an extensive new range: sharkskins, Bedford cords, sheen and plain gabardines . . . and other types characterized by a surface nap, such as mill-finished and unfinished worsteds, basket weaves, and selected worsted- and rayon-type flannels. The new type is intended for use on the worsted and American (or rayon) spinning systems.

The need for greater fabric versatility, and the market potential, prompted Du Pont to initiate research which led to the new type. To illustrate the vastly larger fiber consumption in winter apparel, where Dacron Type 64 will make a strong impact, during 1957 an estimated 80,700,000 pounds of all fibers were consumed in men's winter suits and slacks, compared with 47,000,000 pounds in summer weights.

Dacron Type 64 will begin to be available in garments in Fall - 1959, when the first men's suits and slacks containing it will go on sale. According to Gerard Alexander, Du Pont's merchandising manager for men's tailored clothing, this market will be the first to utilize the new fiber because of men's predisposition toward Dacron polyester fiber through familiarity with it in summer suits.

The most popular men's summer tropical suits are of fabrics containing 50 to 60 percent Dacron blended with wool, Mr. Alexander noted, with wash and wear suits containing Dacron the next best seller. Further favorable conditions were disclosed through an independent survey last year of attitudes of 1,000 men; 61 percent said they would favor a winter suit containing Dacron if available.

Du Pont was actually able to check the public's willingness to buy such suits when regular weight suits of clear-finished worsted-type fabrics of standard Dacron blended with wool were placed on sale last Fall. Two nationally distributed suit lines and two prominent New York stores offered the suits. Their successful sales have prompted some 20 brandname manufacturers to offer such suits for sale throughout the country this Fall, Mr. Alexander noted.

Sample poundages of the new Dacron were offered to mills for evaluation in late February, with the understanding that the mills' experiences with the fiber would determine whether or not Du Pont would begin commercial production. The mills' evaluations, plus Du Pont's wear-testing of some 600 garments during the past year, bore out earlier research conclusions. Production is now under way in Du Pont's plant in Kinston, N. C.

Dacron Type 64 shows marked improvement in RESISTANCE TO PILLING, a characteristic that permits production of the new fabric types. Regular Dacron polyester fiber has somewhat higher tenacity and abrasion resistance, but Type 64 has double the strength and greater abrasion resistance than the types of wool used in apparel. It offers greater dyeing versatility in that dispersed colors and selected cationic dyes can be used.

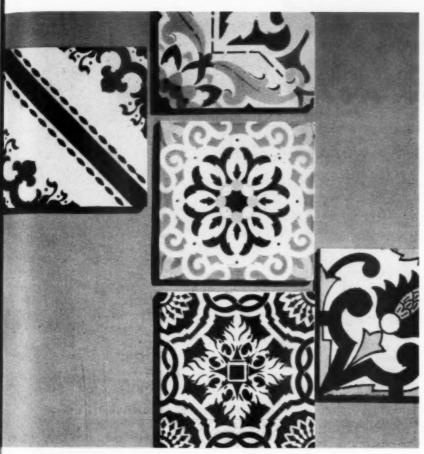
The characteristics of Dacron that have won it wide public approval in the eight years since its introduction . . . its unique resistance to wrinkles, ability to recover from wrinkling, its crease retention, and wash and wear properties . . . are essen-

tially unchanged in the new type.

"We anticipate that Type 64 may help reverse a trend that has deprived men of a Spring suit," Mr. Alexander stated. In recent years the distinctly styled suits men could wear in the early Spring of the year have disappeared from the market, he pointed out. Suits made of a "mid-weight" fabric, weighing some eight to ten ounces, or approximately two to four ounces lighter per yard than winter suitings, would be appropriate, he noted, adding that Dacron, and especially Type 64, would lend such suits a fine combination of aesthetics plus performance values on a par with heavier weight clothing.

Dacron Type 64 polyester fiber is available in three denier per filament staple and tow and sells for \$1.51 a pound, 10 CENTS MORE than the standard, Type 54 fiber.

WHAT



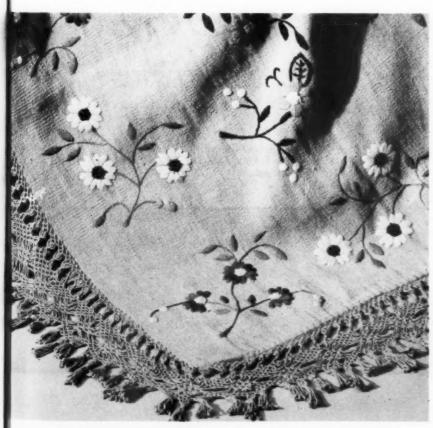
BRAZILIAN WALL TILES suggest concentrated color to make the maximum use of a small design area.



to do with creating saleable new home fabrics?

... an object lesson in the organizing of a fiber promotion with the view toward preselling on the basis of an idea which will create activity at all pertinent levels.





AN ARGENTINIAN COUCH THROW offers many differing elements: color, weave, embroidery and fringing.



WORN AT BOLIVIAN DANCE FIESTAS, this jacket presents intricate handwork which can be copied by machine.

It's a WIDE, WIDE WORLD of IDEAS

This thoroughly planned program knit a central theme for a basic fiber into a promotion which will sell vast quantities of homefurnishings fabrics.



Based on its success with the World of Ideas promotion in 1957 Celanese decided to repeat it for 1958, but on a much larger scale. As enthusiastically as converters and retailers had joined with the company in promoting fabrics designed specially around this theme last year, Celanese was of the opinion that by going all out this year, the response would be even greater; even more converters and stores would participate.

With the decision made, the assignment was turned over to the put-it-in-work executives. The first public announcement of the New World of Ideas promotion for homefurnishings fabrics has just been made by Macy's in New York; by the end of this Fall season hundreds of the top retailers will have staged their own tie-in events; the leading magazines will have told the story to the public; and sales will have begun to pile up in the stores.

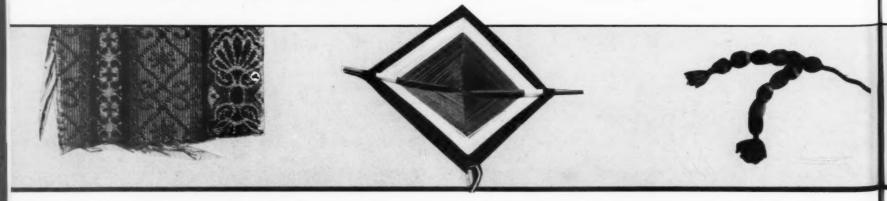
While this reflects a situation much desired by every mill and converter, it must be borne in mind that it does not just happen. Nothing is different about the basic fiber this year,

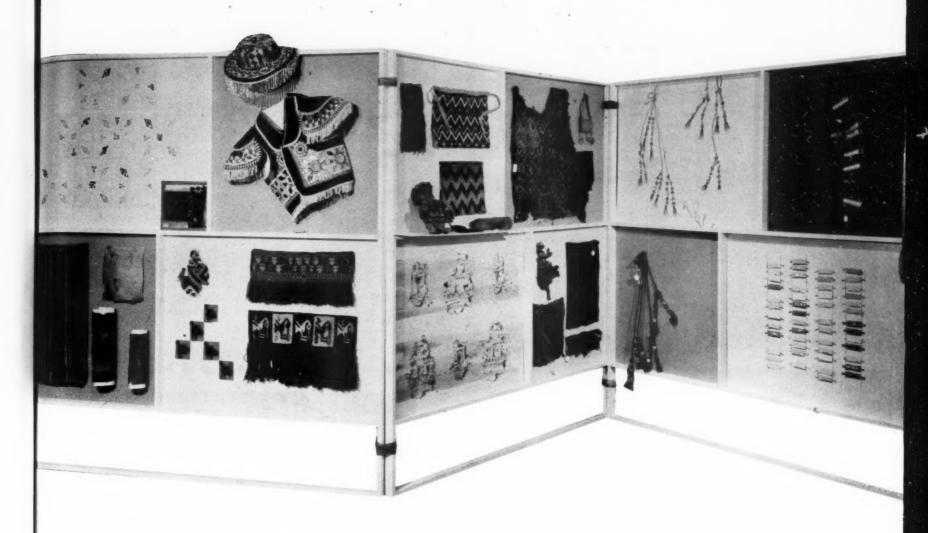
as compared with last year or the year before that; what is different is the thoroughness of the planning which went into the marketing and promotion, from beginning to end, as reflected by the timetable by which the Celanese organization worked. Because of their particular talents in the field of home furnishings textiles, John and Earline Brice were given the assignment of finding the best inspirational material for the new World of Ideas designs. This is how the program developed over a period of almost 18 months; a great deal of time, yes, but the end result is a great volume of sales:

April 1957 Celanese planned a major homefurnishings textile promotion for the Fall of 1958.

August 1957 It was decided to repeat, in a much expanded measure, the successful World of Ideas promotion.

September 1957 The Brices set out for Mexico, Ecuador, Peru, Bolivia, Chile, Argentina, Brazil and Guatemala.





October 1957 The Brices, together with Celanese Color Coordinator, developed a color palette divided into two series: the brilliant colors of the Indios or natives, and the softer tones inspired by the Spanish conquistadores.

November 1957 Leading converters, as well as the editors of major magazines, were invited to view the color palettes and the original Latin American art objects which inspired the colors and had design inspiration motifs.

December 1957 Converters received the original objects they had selected for fabric interpretation. At the same time the Celanese regional representatives were laying the groundwork all over the country with important stores to plan the promotion for Fall 1958.

January 1958 The art objects were recalled from the first group of converters and sent to others for their use in developing fabric ideas.

February 1958 All converters submitted sketches indicating their own ideas for converting the Latin American inspiration into textiles. The

sketches were then shown to the magazine editors so they, in turn, could plan stories for October.

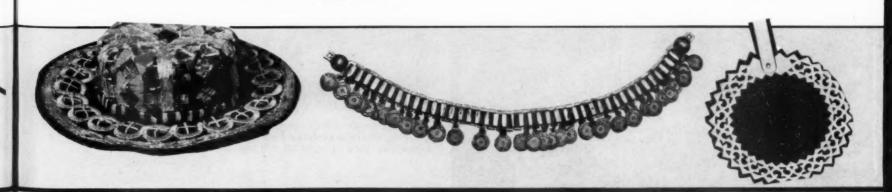
March 1958 Me

Merchandise to be advertised to the trade and public was selected from the sketches; specific items to be mentioned in advertising or editorial were listed and sent to stores; and a brochure explaining the promotion was sent to mills, converters and stores. At this time the promotional elements for converters' showrooms and the participating stores were started in work.

April 1958

The Celanese Market Liaison Department compiled the final resource list to be sent to the stores; at the same time, a list of the participating stores was sent to the converters who were enrolled in the promotion. Yardage needed for both advertis-

(please turn)



ing and editorial use was received.

Settings designed by the Brices were installed at the Classic Display; photographs May 1958 were taken for advertising and editorial use in magazines and newspapers. A set of slides was made and titled for use by some 5,000 women's clubs with identification for the local department store to tie in. The

final resource list, larger than ever, was sent to stores throughout the country.

Room settings featuring the merchandise being used in editorial features and advertisements were installed in the converters' showrooms. At the Celanese offices in the Chicago Merchandise Mart an impressive display was set up for use during Market Weeks, showing all fabrics featured in the

World of Ideas.

June 1958

The Celanese regional representatives again covered the participating stores, presenting the complete program for promotional material, scheduling the store promotions and arranging for local newspaper publicity stories using the releases and pictures they made available. July 1958

On August 18th Macy's fired the opening gun in the World of Ideas promotion; August 1959 this store will be followed in rapid succession by hundreds of others through Sep-

tember and October.

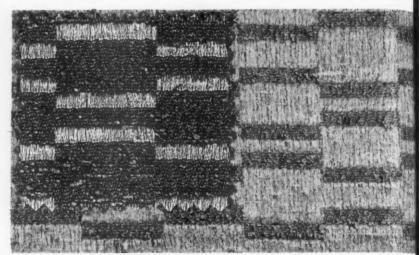
The success for 1958 is certain; so certain, in fact, that Celanese is already working on its plans for a 1959 theme . with the same degree of thoroughness and the same extent of depth in thinking. The target fabric promotion such as the New World of Ideas . . . as a technic . . . suggests one way in which a fiber or a fabric can be promoted with a profit to all.

. END

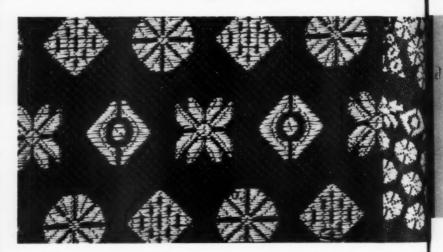
The INSPIRATION and The APPLICATION

The appeal and the romance of fargone times come from the adroit utilization of the basic design themes in fabrics which meet the needs of modern homes. Note the fidelity as well as the ingenuity of the ways in which this was done.





Using a handwoven belt worn by Mayan Indians in Guatemala as the design ins tion, Ardsley developed this curtain fabric in rayon boucle with Celanese acetale



A skirt fabric from Guatemala, in a small geometric pattern, was translated by Cohama into this fabric idea; the cloth blends bulked Celanese acetate with rayon.



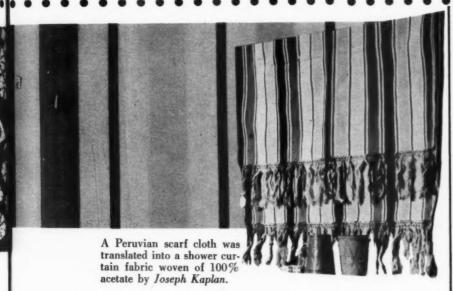
Waverly Decorative fabrics used a stone carving from Guatemala for this fabric. The fiber content is Fortisan warp/Celanese acetate filling; Celanese acetate warp/spun rayon filling.

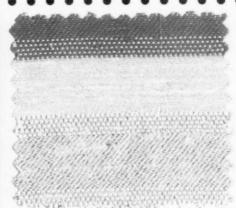




Titus Blatter took an Argentine laced-leather belt and translated the theme into this tone-on-tone jacquard. The fabric blends bulked Celaperm with Celanese acetate.

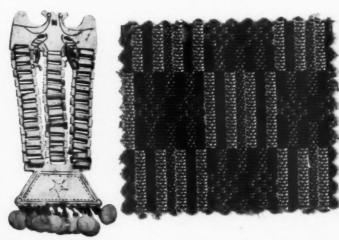






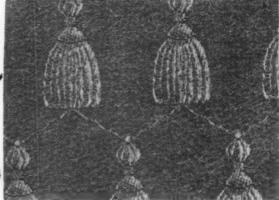
Seneca Textiles almost literally lifted the multicolor effect in an Incan woman's costume; it blends Celanese acetate in the warp with solution-dyed spun rayon filling.





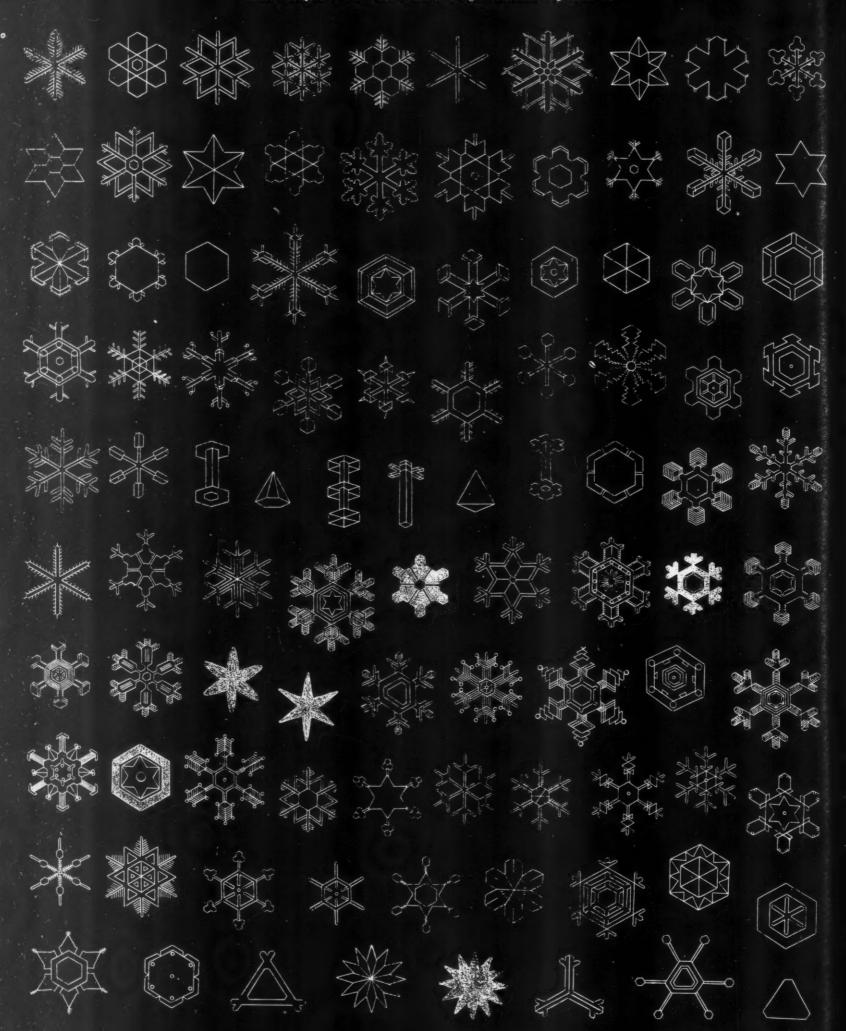
From a triple-chain Chilean necklace came the idea for Schumacher's upholstery fabric. It is loomed in a blend of cotton with bulked Celaperm fiber.





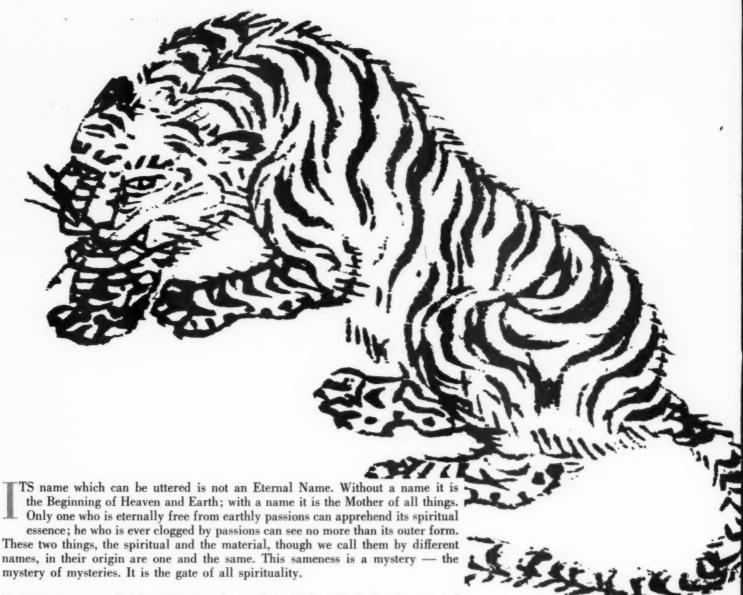
Mexican Indians use the Jaja rope tassels in belts; Cohama uses the theme for an upholstery fabric in jacquard design; woven in a blend of actate and Bemberg.

Micro-photograph of Snow Flakes magnified 10,000 times. Note the precise mathematical design achieved by Nature.









It eludes the sense of sight and is therefore called colorless. It eludes the sense of hearing and is therefore called soundless. It eludes the sense of touch and is therefore called incorporeal. These three qualities cannot be apprehended, and hence they may be blended into unity.

Its upper part is not bright, and its lower part is not obscure. Ceaseless in action, it cannot be named, but returns again to nothingness. We may call it the form of the formless, the image of the imageless, the fleeting and the indeterminable. Would you go before it, you cannot see its face; would you go behind it, you cannot see its back.

The mightiest manifestations of active force flow solely from it.

In itself it is vague, impalpable — how impalpable, how vague! Yet within it there is a Form! How vague, how impalpable! Yet within it there is a Substance. How profound, how obscure! Yet within it there is a Vital Principle. This Principle is the quintessence of reality, and out of it comes Truth.

From of old until now, its name has never passed away. It watches over the beginning of all things. How do I know about this beginning of things?



BLENDING IDEAS AS WELL AS FIBERS

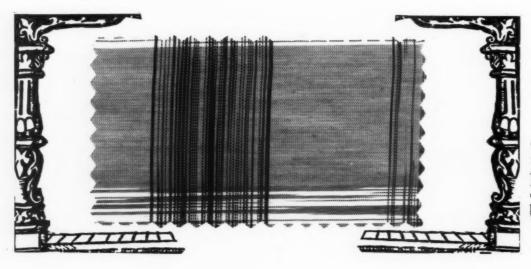
The manner in which Ameritex utilizes Bemberg Parfe' space-dyed yarn Creates a Salable New Fabric for Sportswear

When Bemberg introduced Parfé space-dyed yarn, it was in the form of a packaged idea. The company had done deep research into numerous markets and manufacturing methods, to predetermine where and how the fiber could best be used. Bemberg yarn in the original form had proved its worth over a period of years; but when consumer purchasing habits changed, and called for new ideas, the company realized it had to come forward with those new ideas at the fiber level, rather than sit back and wait for mills to do the creative work.

The Parfe yarn, which comes in two types of color-spacing, offered several features which a mill could utilize. First, it fitted ideally into the trend toward the blend of cotton with chemical fibers; this trend is growing rapidly, because the addition of a fiber like Parfé adds characteristics which are appealing to the consumer as well as the mill. One of these is the fact that a better Wash and Wear fabric results from a good blend; another is that the Parfé fiber takes certain depths and clarity of tone not attainable with cotton alone.

While Bemberg has also ascertained that its Parfé yarn in combination with Cupioni creates an attractive cloth of the shantung type, and in a blend with an acetate warp delivers a highly polished surface, Cohama's Ameritex division decided to concentrate for the coming season on blends with cotton, such as swatched here.

This construction can be guaranteed for complete washability, and also as a drip-dry cloth with controlled shrinkage. The fine, silky hand recommends its use in such merchandise as men's and boys' shirts and sportswear, women's and children's sportswear, dresses and blouses. By judicious and artistic use of the Parfe' space-dyeing, the range of designs and colorings can be almost unlimited.



This is one of a wide range of new fabrics from AMERITEX using Bemberg Parjé yarn. Blended with cotton, it offers interesting possibilities in a Wash and Wear fabric.



The Consumer asks Cora Carlyle . . .

Her national travels bring Miss Carlyle face to face with your ultimate consumers. The questions they ask indicate some of the information the industry is neglecting to disseminate.

Q. WHEN I DRY CLEAN COTTONS, THEY SEEM TO LOSE THE CRISP LOOK I LOVE.

A. Any new fiber that has been well resinated and is smooth has a luster that makes it look wonderful. But it is inevitable that a vegetable fiber will lose some of its luster when placed in water or in contact with the steam of dry cleaning; then it must be starched. If you are careful in choosing your fabrics it is possible to find those cottons which have been well finished and resinated, and which will retain much of their luster even after cleaning.

Q. I LONG TO BE TIDY IN THE HOT SUMMER MONTHS. I END UP MY WORK DAY WITH MY CLOTHES LOOKING LIMP. IS THERE REALLY A COTTON FABRIC THAT WILL HOLD ITS SHAPE FOR A HOT MUGGY WORKING DAY?

A. On a hot, muggy day, it is difficult for any fabric to stand up. Yet there is a certain amount of creaseresistance which can be expected in a cotton fabric. The resin in the fabric imparts this quality to it.

Q. IS SHARKSKIN A FABRIC OR A PATTERN?

A. Sharkskin, a popular term in the textile trade, has come to have a very broad meaning. It first meant high-grade worsteds made from a special color-effect weave of one colored thread and one white thread. The material has a smooth finish because of the yarn and texture used. Although lightweight, it has a substantial feel and gives excellent wear, shedding dirt readily.

Sharkskin is also applied to a tightly woven oxford-weave in which the warp is drawn in "two ends acting as one" and woven on a plain-weave construction. The cloth, frequently of acetate or pigment rayon, is made in both plain goods and woven plaids; the plain-weave cloth is sold in white, pastels and prints. It is used in dress goods, shirting and sportswear, and has excellent drapability and launderability qualities.

Sharkskin is also used to denote both a lustrous, waterproof raincoating fabric and a tough, durable leather made from real shark hide.

Q. WHAT PRODUCES IRIDESCENT EFFECTS?

A. Iridescent effects in silk weaving are caused by the use of warp ends and filling picks of different hues. These effects show changing or intermingling colors. The term means any glittering of colors which appear to change because of the effect of light on the surface of the fabric.

Q. I WRAPPED SOME GARMENTS IN A SMALL POLYETHYLENE BAG AND PLACED IT IN A BUREAU DRAWER. WHEN I WANTED TO USE SOME OF THE GARMENTS I NOTICED THAT MILDEW HAD FORMED. PLEASE LET ME KNOW WHAT CAUSED THIS CONDITION?

A. Polyethylene is a plastic sheeting used to protect many items, from garments to foodstuffs, till they reach the consumer; it is very useful. However, when you use polyethylene bags for storage purposes, there should be some little air circulation both inside and outside the bag. In other words, do not wrap tightly or attempt to seal the package. If air cannot circulate, temperature changes will cause condensation of moisture on the inside of the bag. The result will be the formation of mildew, or even rust stains if there is a metal trim on the bag, or if pins are used inside the bag.

Q. FOR MANY YEARS I HAVE BEEN DISTRESSED BY MATTRESS PADS WHICH SHRINK. TWO OF MY PADS SHRANK AS MUCH AS EIGHT AND TEN INCHES IN BOTH DIRECTIONS. ANY SUGGESTIONS ON THIS MATTER?

A. First of all, mattress pads should be considered in two parts: the cover and the filling used. A cotton cover, Sanforized, will shrink less than one percent. The filling, however, may have a tendency to lump or shift if not firmly anchored by close stitching.

Q. I HAVE A DAUGHTER IN THE ELEMENTARY GRADES. HER CLASS VOTED TO USE BALLPOINT PENS. HOW CAN THE IRKSOME INK STAINS FROM THESE PENS BE REMOVED FROM BLOUSE POCKETS?

A. Ballpoint pens provide very legible and distinct writing, and cleaner hands, but stains from pens clipped to pockets are very difficult to remove. If removal is attempted at home and water is used, the stain may be impossible to remove altogether. There is, however, a special agent that may be used, made up of ingredients not generally available to the housewife. These inks contain dyes that penetrate a fabric rapidly, and are complex in composition. We recommend that such spots be sent to your drycleaner, with the information that the spot was made by a ballpoint pen. Thus, the special agents and the technical skills can be used to remove the stained area, and restore the garment with the color and the fabric unharmed.

Fibers and Civilization

How Man Supplements Nature's Raw Materials to Fill World Needs.





As Man's needs changed and increased beyond Nature's capacity to produce, he sought to simulate natural fibers through chemistry. This is the story of how he achieved this result, and in some instances succeeded in improving on characteristics he set out to emulate.

Man needed more than animal skins; he discovered in Nature fibrous material that could be spun into yarn and woven into textiles.

Paintings on walls of ancient Egyptian tombs, dating back as much as 5,000 years, record the culture of flax.





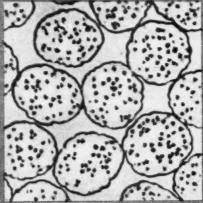
Then came the day of the Inventor . . . and Textile Production was stepped up



The world needed more production; individuals set up small textile factories, run by water power from mill streams. In the beginning all spinning and weaving was done manually, with workers using crude handtools and cumbersome machines. John Kay introduced the flying shuttle, Hargreaves the spinning Jenney; Arkwright harnessed water power; Compton's mule combined the Jenney and Water Frame.

Man had to find
New Sources for Materials
for making
Textile Fibers







Microscope to eye, he compared the natural fibers to chemical fibers, to find out how science could duplicate nature.

... and this is a cross section of ACRILAN* fiber, made from organic chemicals . . . a fiber Nature never dreamed of.

Today this is the kind of plant which is giving Nature a strong hand by giving Man miraculous new fibers through Chemistry.

Here is a typical family, clothed and surrounded at home by products made of chemical fibers (even drapes and rugs!).

Industrial clothing made of chemical textile fibers is strong, and resists deterioration due to factory acids and fumes.

Vacationbound in clothing and luggage of Acrilan and nylon . . . and riding on tires made stronger with Chemstrand nylon cord.



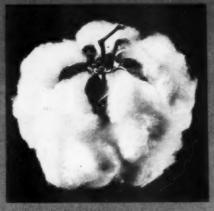




Textile Chemistry enables America to live better and enjoy greater leisure



This is a shock of flax, first plant found by Man to yield a fibrous core; this was processed into linen yarn.



Cotton was abundant in the Mediterranean area. It was discovered that the boll could be processed into an excellent yarn.

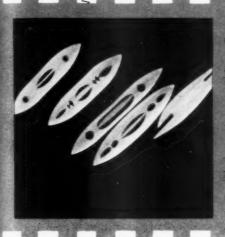


The next source for natural fibers came from the backs of sheep. Wool proved to have meritorious characteristics for apparel.

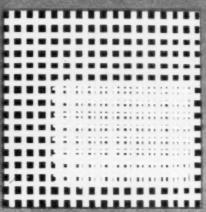
As America grew, in size and number, more textiles were urgently needed



Some 3,000 years ago Princess Hsi-Ling-Shi accidentally discovered that when a cocoon was boiled, it yielded a wonderful new fiber.



This is the flying shuttle which moved automatically from side to side; the worker could thus use two hands instead of one.



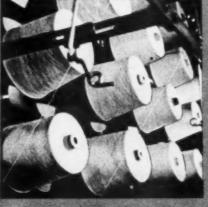
Man learned how to combine weaves in different sizes and directions. This broadened the appeal of fabrics and created sales.



The increase in population, both native and foreignborn, led to the opening of new stores and the mechanization of apparel making.



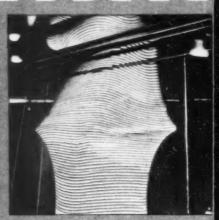
First came rayon and acetate, followed by nylon, the acrylics and polyesters. A spinner-ette extrudes the fibers.



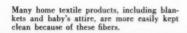
The chemical fibers are reeled, just like natural fibers, and are then processed into fabrics with conventional machinery.

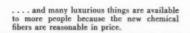


Man learned how to blend the new chemical fibers with natural fibers for a multitude of beautiful effects.



He can weave or knit the new chemical fibers, such as Acrilan, into a variety of types of cloth for unlimited needs.







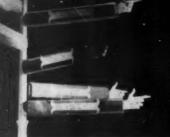


In full color and sound, The Chemstrand Corporation recently released a half-hour documentary film which bears interest for everyone in textiles or softgoods. The film begins with the experience and methods of Man from the beginning of recorded time; shows the materials and means he used to produce textiles for body and home. Then it carries the viewer forward, through world events and times which created the need for more textiles, and shows what Man did to fill these needs. Toward the end the film shows the development of chemical fibers as a supplement to Nature's efforts. The subject is presented on a non-technical level, and because of its accuracy and information is recommended for executives and workers in mills and stores, for teachers and students in technical and home economics courses.

Available without charge for group showing; write to Public Relations Department
The CHEMSTRAND Corporation

Public Relations Department The CHEMSTRAND Corporation 350 Fifth Avenue New York 1, New York

• • Acrylic fiber by Chemstrand



approaches

HANDS OFF THE START BUTTON:

It does not seem possible that the last big and costly fiasco in the world textile business is only a matter of a half dozen years ago. It was at that time, still flushed with warm memories of the big yardage and big profits of World War II . . . and candidly at a loss how to adjust to a nonwar period . . . that too many mills viewed the Korean situation as the signal to rush headlong again into full-scale production. What this tactical mistake cost the industry in dollars is impossible to estimate; what it did to the capital position of both big and small companies was clearly written in the cost of markdowns which took as much as five years to liquidate.

The recent near-shooting situation in the Near East proved that, again, the same individuals who suffered the worst losses because of miscalculation in 1950 and 1951 were ready to give their factories full clearance to boost production to fill a war economy need. Even with relatively high finished-goods stocks on all sides . . . including their own warehouses . . these companies started to talk war and act war as though World War III were already an actuality. Goods were taken off sale; higher prices were being quoted . . . and meantime the American public, the biggest potential consumer, went

casually along its buying path.

We have no crystal ball, nor do we possess a telescope with one lens on Nasser's private desk and one in the Kremlin window. Anything can happen at any minute to precipitate a serious conflagration; and of course at that moment the American textile industry will have to buckle down to concentrated production. But (a) there is still sufficient inventory of consumer textiles in finished or working stage to handle civilian needs for some time to come (b) the emergency crash program for more production will clearly be limited to strictly military needs and (c) this country's production capacity is such that we will be able to expand to coverage of both military and civilian needs in an orderly manner. So . . . keep an eye on the itching index finger of your associate who is too ready to start the machinery into full war production any minute. It is hardly a cheering commentary on any textile man that he can see only another war as another way out of today's textile dilemma.

WHAT IS A COLOR EXPERT IN FABRICS?

Like the ancient description of an expert as one who is always a chapter ahead of the class, the coloring specialist in textiles is today resolving itself to the first handful who lay their hands on a book about Bracque or Klee; or who stumble across the first showings of Japanese or Incan art. It is all very well to be alert and receptive to the possibilities in these movements, and to see the possibilities in adaptation to modern textile design. On the other hand, what happens when a hundred textile colorists manage to see Klee's paintings in a short time; and all base their new lines on Klee colorings? Then isn't the industry back once more to the position where the converter himself doesn't know which Klee colorings are the best to use? And what about the confusion in the mind of the customer, who is being shown fifty different lines of fabrics . . . all woven or printed with so-called Klee colors? How does he know which are right, and which are dangerous? Someone with skill and experienced judgment must clarify the color situation for the full textile industry. This may be an individual, or a group; but it must sooner or later be set up by the industry itself . . . beginning with the yarn spinners and ending with the converters (although good can be gained by enlisting the help of a few really smart retailers). Just as Paris and Rome agree upon a few basic new style ideas, the American textile industry must determine which specific colors are to be termed good and then see to it that everyone uses these precise colors. This does not by any means proscribe the individual color ideas of any company; obviously some high-fashion houses must always be ahead of the volume producers . . . but this too can be easily adjusted.

The main thing is that Color, certainly one of the really massive selling forces in softgoods, should be channeled for the most direct selling effect . . . and the channel must be charted at the beginning by organized thinking and working of the

major companies.

TEXTILES COMPETITIVE STATUS in our present day economy is vastly different than it was two generations ago, yet a study of modern marketing and promotion technics indicates that today's mills are working with the tools of their grandfathers. Granted that there is today an overproductive capacity for the manufacturing of fabrics and yarns, a chief reason for current textile difficulties lies in the fact that we are fighting among ourselves for a bigger share of the dollar.

Your grandfather and ours, regardless of wealth, had far less to choose among when it came to fields of expenditure. He was not faced with so many temptations to dispose of spendable income; his wife did not have, could not buy so much mechanization to lighten housework; his children did not have and could not buy extra cars, portable TV sets and country club memberships. The major form of personal expression, even among the wealthy, was in adornment . . . and here is where consciously or subconsciously the textile

people pointed their selling.

It may be far wiser for the thinking heads of our bigger textile companies to revise their appraisal of just who is competition . . . and redirect their selling effort on that basis, than to continue the bitter internecine warfare of today, which must ultimately confuse and chill off the consumer's attitude toward all fibers and all textiles. The wise men of the East have long had a pertinent philosophy which applies here: Don't waste energy unnecessarily. Instead of spending money and effort in senseless bickering, we recommend that the entire textile industry follow the positive tack: Since human beings have a strong instinct for personal adornment, make a direct appeal on this point. We are not against burying the light of any particular fiber or fabric or finish; but patently this part of the job is an "incidentally, did you know that . . . part of the selling in which each company explains the better features of its products.

BLENDING IS MORE THAN A WHISPER

TODAY: The suggestion made here some time back, that instead of fighting one another, the various fiber groups should learn to use one another's advantages to form a sound marriage is being soundly acted upon more and more. Nature endowed certain fibers with marked characteristics of value; Man developed other fibers with virtues Nature could never match. Business, it seems to us, is simply an expression of neighborhoods: the newcomers are always suspect and treated as enemies . . . but ultimately people learn to live together. Similarly, today we witness natural and manmade fibers living and working together in the same piece of cloth . . . and to everyone's profit. Cotton, stalwart of the natural clan, is today more and more blending with Man's creatures: rayon, acetate, Bemberg and the newer offerings. Mills have learned that the color-affinity of rayon as well as its relative hydrophobicity helps to produce a clearer cloth and one with Wash and Wear qualities the consumer likes. Thus more cotton is sold and so is more rayon . . . and new neighbors are becoming old friends.

Yes, indeed!...

Please set asidecopies o	f American	Fabrics' forth	icoming World
Encyclopedia of Textiles at \$30	0 per copy.	Send me the	e bill when the
book is off the presses.			

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AMERICAN FABRICS

152 E. 40th STREET

NEW YORK 16, N. Y.





Dear Friend:

Remember the announcement we made recently about the forthcoming World Encyclopedia of Textiles?

It's strange that the headline said: "If this book were priced at \$300, a thousand executives would consider it cheap indeed."

Apparently we were right, because within a month we received well over a thousand orders at the preprint price of \$30; and every mail brings in still more.

Two announcements, we feel, will be of deep interest to you:

- 1. The renowned publishing firm of Prentice-Hall has agreed to print the Encyclopedia. As the foremost publishers and disseminators of business books and forms, you may be sure that they are as keenly concerned with accuracy of fact as with beauty of production . . . and we ourselves are gratified to have the unspoken approval of this fine company as expressed by its willingness to participate in this venture.
- 2. Our Board of Editors has not only finished preparing the manuscript and necessary illustrative material, but has handed us the first draft for the Table of Contents. We feel that, active as was the response to our first announcement, there must be literally thousands of other businessmen and educators who will want to subscribe to the Encyclopedia, now that they can see exactly how all-inclusive the book will be. May we suggest that you study the Table of Contents now, so that you may see for yourself to what extent the Encyclopedia will cover the world of textiles?

If for any reason you have not yet ordered your copies, may we suggest that you do so at once? We had originally planned to limit the printing, due to the great expense of the handwork involved in manufacturing the kind of book we promised our readers. Now we have boosted the quantity to twice our original estimate; but at the rate orders are coming in to us, these will soon be sold out.

Please study the Table of Contents. We're sure you'll agree that in both comprehensiveness and beauty, this is an Encyclopedia you'll want to own. A business reply card is attached for your convenience.

Yours sincerely, Legal
William C. Segal

September 15, 1958



FACTS

You should know about the WORLD ENCYLOPEDIA of TEXTILES

- A one-volume work of approximately 600 pages.
- A compendium of all basic and essential information on textiles and textile products.
- The editorial approach will be devoted to interpreting and condensing complicated technical information so that it can be easily digested and used.
- This will be a beautiful book. Visually, it will follow the presentation method pioneered by American Fabrics Magazine.
- It will be profusely illustrated. Full color as well as black and white plates will draw upon the rich heritage of textile cultures throughout the history of our civilization.
- In addition, actual fabric swatches, illustrating the textiles discussed, will be used on many of the pages.
- The Encyclopedia will be a valuable source of both information and inspiration to every person involved with textiles either directly or indirectly.
- Among the people who will find in the Encylopedia a readily accessible tool for their day-to-day work are the following:

Retail and manufacturing executives; chemists; mill people; researchers; technicians; training directors; designers; stylists; decorators; advertising copywriters and art directors; public speakers; teachers; students; librarians.

PUBLICATION DATE:

PRE-PUBLICATION PRICE:

Spring, 1959

Thirty dollars per copy.

WORLD ENCYCLOPEDIA of TEXTILES Table of Contents

INTRODUCTION

How to use the Encyclopedia.

HISTORY

1. TEXTILE ORIGINS

A condensed description of textile origins from the pre-historic records of civilization. ILLUSTRATED.





2. HISTORIC DEVELOPMENT

The important dates in world textile history. A comprehensive time study of the great developments, inventions and periods through 8000 years. ILLUSTRATED.

3. TEXTILE DERIVATIONS

Important textile names and their national origins.

4. AMERICAN HISTORY

The story of American textile development from Colonial times to the present with the contributions of American inventiveness and industrial expansion. ILLUS-

THE FIBERS

A description and analysis of the basic fibers used in textile production. Each fiber will be treated fully under the following headings:

- 1. Origin and history.
- 2. Physical and chemical properties.
- 3. Chief characteristics.
- 4. End uses.
- 5. Production statistics.
- 6. Manufacturing procedure.

Major treatment will be given the four basic natural fibers, wool, cotton, linen and silk. The fibers to be described and illustrated include:

THE NATURAL FIBERS:

1. Animal

Alpaca	Guanaco	Opossum	Fox
Angora Goat (Mohair)	Hare	Rabbit	Silk
Angora Rabbit	Llama	Raccoon	Vicuna
Camel Hair	Muskrat	Beaver	Wool
Cashmere	Nutria	Chinchilla	
** **			

2.

Vegetable		,	
Abaca	Hemp	Kenaf	Urena
Coir	Henequen	Ramie	
Cotton	Jute	Sisal	
Flax (linen)	Kapok	Sunn	

3. Mineral

Asbestos

THE MAN-MADE FIBERS:

Introduction—Genesis of a man-made fiber.

TRADE NAMES: Arnel, Avisco, Celaperm, Chromspun, Estron.

2. Acrylic

TRADE NAMES: Acrilan, Creslan, Dynel, Darvan, Orlon, Verel, Zefran.

3. Glass

TRADE NAME: Fiberglas.

4. Polyamide

TRADE NAMES: Nylon, Perlon, Chemstrand, Caprolan, Rilsan.

5. Polyester

TRADE NAMES: Terylene, Dacron.

6. Polyvinyl

TRADE NAMES: Saran, Velon, Vinyon.

7. Polyethylene

TRADE NAMES: Reevon, Wynene.

8. Protein Base

Fibers from seaweed, skim milk, peanuts, soybeans, corn (zein). TRADE NAMES: Alginate, Caslen, Ardil, Merinova, Soylon.



















9. Rayon

TRADE NAMES: Bemberg, Coloray, Colorspun, Cordura, Enka, Fibro, Fortisan, Jetspun.

THE MANUFACTURE OF TEXTILES

This section will discuss the various procedures by which a fiber is converted into a finished fabric. It will be profusely illustrated with photographic essays showing steps in manufacture as well as early tools and devices.

1. SPINNING THE YARNS

A description of the basic spinning process and the types of yarn in use today, including an analysis of blended yarns, metallic yarns, and the new crimped, bulked and stretch yarns.

2. MAKING THE FABRICS

The four basic methods of making textiles are analyzed in detail and illustrated with step-by-step photographs and drawings.

- a. Weaving.
- b. Knitting.
- c. Lace Making.
- d. Felting and Non-Wovens.

3. FINISHING THE FABRICS

- a. Preliminary Treatments.
- The Dyeing Process. Includes a history of color and dyes and an analysis of the science of color.
- c. The Printing Process. A description of the many different methods used to decorate fabrics, both ancient and modern in historical sequence.
- d. Modern Finishes. The basic methods used in finishing cloth plus a description of modern techniques for applying texturizing and functional finishes. A detailed analysis of new wash and wear finishes.

TREASURY OF TEXTILES

An illustrated section showing examples of patterned textiles from every major design period and culture, beginning with the earliest extant examples of Egyptian and Peruvian pattern work up to modern design.

TEXTILES AND HOME DECORATION

The historical development of draperies and rugs from their origins to the present time. ILLUSTRATED.

TEXTILES IN INDUSTRY

A description of industrial fabrics and the various ways they are used with special emphasis on fabrics for the automobile and aviation industries.

DICTIONARY OF TEXTILE TERMS

A condensed but comprehensive dictionary of the most important textile terms now in use, covering every aspect of the textile process.

CHARTS

Textile Fiber Chart.

Care of Textiles Chart.

World Textile Production Chart.

INDEX





HOW CERTAIN FABRICS GOT THEIR NAMES

ON THE FOLLOWING PAGES the most significant and widely used fabric names are traced to their sources. For the reader's convenience, they have been grouped in alphabetical order under the name of the country where they originated or with which they are ordinarily associated. To trace some of the better-known fabric names to their origins is to uncover an exciting panorama of textile tradition. Each name not only identities a fabric, but contains frequently, as well, a key to its development, history, manufacturing process and use.



A native African design on a witch doctor's headdress.

Africa

BERBER is a lightweight, satin-faced fabric, made of all silk or of cotton back and silk face; it came into prominence at the turn of the present century when the famous English general, Gordon of Khartoum, defeated the Berber tribes in his campaign in North Africa.

MOZAMBIQUE, named for the island off the east coast of Africa, is a staple decorative cloth of the grenadine type made with large floral effects in relief to form the motif. Originally made of silk and thus one of the more expensive materials, now available in acetate and rayon.

MOGADOR, a corded, plain weave material or rayon warp and a cotton or linen filling to give it firmness or stiffness. This neckwear material comes in regimental, college, blazer, Algerian and Moroccan stripes, in a wide range of qualities, and some of it is moired.

Arabia

MOHAIR comes from the Arabic mukhayyar, which means fabric made from the hair of goats.

SARSANET, in Arabic, implies a silk veiling or net. The cloth is still popular in the veiling and millinery trades today.

QUOTON, as the Arabs speak of cotton, is a derivative of the Indian term for cotton, goton.

Asia Minor

BIAZ is a linen or cotton fabric used as dress goods and is still a staple fabric in the area. Cotton cloth of this name is finished to simulate more expensive linen fabrics.

DAMASK, which originally meant any richly decorated silk fabric, was brought to the Western world in the 13th Century by Marco Polo from the Far East. Damascus was the chief city or clearing center between East and West and its name was given to these exquisite, expensive silks. Damasks, brocades, brocatelles, and comparable fabrics have different characteristics today, but they are all manufactured on the general principles of the original damasks and all are now made on Jacquard looms.

Austria

AUSTRIAN CLOTH is one of the finest woolen and worsted fabrics to be found anywhere today. Made in Austria



A hand-stained and glazed plate; Rhodian inspiration, Asia Minor, circa 17th Century.

for many years, the fabric is produced from the highest grades of merino wool obtainable, either Austrian Silesia or Botany Bay-Australian wool. It is used for men's formal wear.

SILESIA is a popular lining fabric known by its smooth finish and good structure when made from combed cotton yarns. There is today, however, a wide range of lining material known by this name. The weave is a small twill—1-up and 2-down, right-hand or left-hand construction. In the woolen trade, Silesia or Silicia implies a high-grade suiting fabric made for over two centuries in Austria. Merino wool, Class One in grade, is known as Silesia wool in Austria.

LODEN CLOTH is a woolen coating, fleecy in nature, which originated in a small village in Austria. It is today used widely in casual types of coats for men, women and children because it is quite durable.



Above: fragment of Egypto-Arabic linen and silk; 11th Century.

Below: another fragment, from the Fatimid Period (10th Century).



The Origin of Fabric Names (continued)

Belgium

DIAPER fabric of silk, with small square or diamond effects, was originally made in Ypres. The word diaspron, from the Greek, means small-figured, and present-day diaper fabric, well-known in many households, received its name from Cloth d'Ypres, which has been contracted into the English word diaper.

MALINES is one of the oldest and best known of lace, net, and silk fabrics diaphanous in nature, and named for this city of Belgium. CANTON FLANNEL, identified by its nap on one or both sides, is a medium-to-heavy weight cotton goods. It is made from a 3-up and 1-down or a 4-up and 1-down right-hand twill weave.

CHINA SILK, when used as a fabric term, is any lightweight cloth made of silk produced in China. Much of the goods is flimsy; and the texture and grade have wide variance.

CREPE DE CHINE, a very fine, lightweight silk made with a crepe weave, is usually constructed with raw-silk warp and crepe-twist silk filling, alterNANKEEN is named for the ancient city of Nankin where the cloth was first woven on hand looms with cotton yarn in warp and filling. It is usually made with local cotton, which has a natural yellowish tint, and is dyed buff or yellow when made from other cottons.

PONGEE, from the Chinese word pen-chi, which means "home loom," is made from wild or tussah silk in the natural or écru color of the filament. Very uneven in yarn and texture, it is noted for its many nubs and slubs in the yarn.

SATIN was first made from silk and



A Chinese pure silk brocade, 16th Century.

China

CANTON silk was first made in Canton, one of the oldest silk areas in the world. Made with a satin weave, the fabric has long served as a popular staple dress-goods throughout the world.

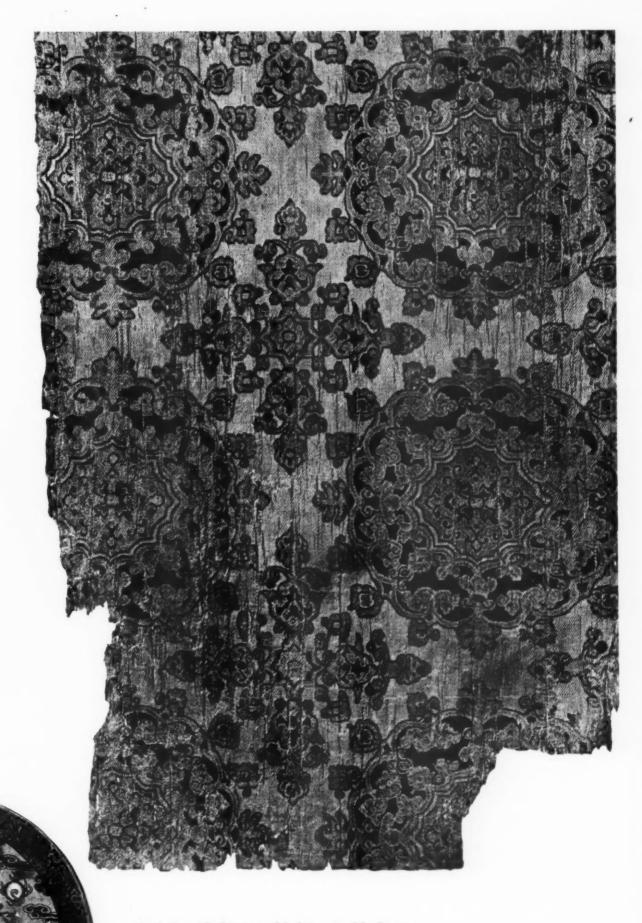
CANTON CREPE, which uses silk from the Canton area, is identified by its crepe weave, a derivation of the plain weave, in which certain raisers are left out in the weaving in order to make small floats in the goods for a pebbled effect and feel. The yarn is of high twist, which adds to its wearing quality and its ability to resist friction and chafing.

nating with 2-S twist and 2-Z twist. Usually piece-dyed or printed.

HABUTAI means soft or spongy, an appropriate name for this fabric commonly made on hand looms in China and Japan; it is heavier than its counterpart, China silk, a fabric which it resembles in other respects.

HONAN is a silk pongee cloth made from wild silkworms raised in the Honan area of China. The fabric is noted for its uniformity of color, because these worms are the only wild type which gives uniform dyeing results. The name is also applied to fabrics made of manmade fibers. woven in satin weaves, either in warp effect or in filling effect. The original fabrics were called sztun until the Renaissance; then the Italian silk manufacturers changed the term to saeta to imply hair or bristle, a term which can be applied to fabrics of this type since they show a hairline and glossy surface.

SHANTUNG comes from the province of this name and is a native reeled silk. Many types of natural imperfections characterize the goods and at times the more uneven and nubbier the fabric the better it was supposed to be. Shantung is still a favorite for women's wear.





(alongside) Emperor's dragon medallion of embroidered textile, from the Ming Dynasty (1384-1644 A.D.)

The Origin of Fabric Names (continued)



Egypto-Coptic fragment, circa 3rd Century.

Denmark

BURLAP, strange as it may seem, comes from the Danish boenlap, a rubbing cloth that withstands hard usage.

DUCK is also of Danish origin. *Doek* was the name given to cotton fabric used for sailors' summer wear, particularly pantaloons and caps.

Egypt

ALMA, a mourning fabric which has been known among the Egyptians for centuries, is made from cotton or linen and dyed black or purple.

FUSTIAN was a low quality, coarse cotton cloth first made in the Fustat or Ghetto area outside the city of Cairo. The Egyptians used a double cloth construction to make this goods which, despite the fact that it was regarded as an inferior material, gave long wear. Some better-grade cloths were made from linen. The fustian of today has changed much from the original material and implies, as a generic term, the rather high pick, heavy cotton goods on the order of beaverteen, corduroy, doeskin, moleskin, and velveteen.

GOTON means cotton to the Egyptians. (See Arabia—Quoton).

MUMMY CLOTH is the name given to the linen or cotton fabric used to encase dead persons in Egypt. It may be seen in museums throughout the world. The yarn used was very fine in diameter and high in yarn count. The fabric was plain weave and left unbleached.

England

AXMINSTER is a popular, low-priced carpeting which was first made in Axminster. Not a yard of it, however, has been made there for many years but there are several other world carpet centers that make this floor covering. The number of colors that may be used and the intricacy of design, plus the economic possibilities in the use of the pile yarn, make Axminster the largest-selling type of carpeting today.

BEDFORD CORD, one of the best fabrics made today, was first made in Bedford, England. It is also claimed by New Bedford, Mass., where it was made as early as 1845. The fabric is a simulation of the pile cloth corduroy, which originated in France (the cord-du-roi, cord of the king)—during the 17th Century. It was first made in worsted yarn, but cotton and woolen fabrics of this name are also popular. Much of the material sold today as piqué is in reality Bedford cord and the warpeffect construction is still used. It is ideal for riding habits, uniforms, slacks, and casual clothes.

BLANKET received its name from a combination of blanc, the French for white or undyed, and kett, the Anglo-Saxon word for covering; hence, a white or undyed covering. There is also the legend that the fabric was introduced in England about 600 years ago by Thomas Blanquette, a Flemish textile worker who settled there. The word, however, has come to mean any warm, heavy, bed covering.

CLAY WORSTED, which is also known as Chain Twill, since the fabric is made with a 3-up and 3-down twill and gives a sort of chain surface effect to the goods, is named for its originator, J. T. Clay of Rastrick, Yorkshire, England. This cassimere-type cloth has been made for about 100 years in England and in this country.

CORONATION CLOTH made its debut in 1901 when Edward VII was crowned king of England. The fabric is a full mixture suiting in red, blue, and black, and made of wool.

CRAVENETTE signifies waterproofed fabrics. The first of this type of goods was introduced by the inventor, Thomas Craven, Bradford, England.

DOILIE is a corruption of the name *Doyley*, a linen merchant of London who brought out this linen napery material in 1707-1714.

FLANNEL, a low-textured, soft woolen goods, received its name from the Welsh term gwlamen which implies "allied with



wool." The English contracted the term into flannen and then to flannel. Flannel is now made from other fibers as well as wool for specific purposes.

HARRIS TWEED, one of the oldest hand-woven fabrics in current use, was originally produced on the islands of Harris and Lewis and dyed by the islanders for their own apparel. It is known to have existed for at least 300 years and was originally produced from local hand-spun and hand-woven wool. It was first introduced to the mainland of Great Britain about 100 years ago, and the first registration of a trademark occurred in 1908.

HENRIETTA, although not popular at present, has had its waves of popularity in the women's and misses' dress trade in days gone by. This soft, lustrous dress goods was first made with silk warp and high-grade worsted filling with a 1-up and 2-down twill weave. It was named for Henrietta Maria, Queen and Consort of Charles I (1625-1649).

JERSEY, either woven or knitted, first appeared on the English Channel island of that name. First used by fishermen, the back of the goods was often napped to provide extra warmth to the wearer. The jersey of today is much different from the original fabric.

KERSEY, a heavy, face-finished, conventional and popular overcoating given a high satin-like finish, was first made in the woolen goods center of that name in England. Kersey, melton, beaver, and broadcloth are the four most popular face-finished overcoating fabrics of today.

LINSEY-WOOLSEY, often mentioned in early American writings, was any material made with varying amounts of linen and wool in it.

LINTON TWEED, a distinctive range of tweed fabrics used for summer and winter coatings and for women's ensembles, is a product of Linton Tweeds, Ltd., Carlisle, England. Made for a great many years, the fabric weight runs from 8 to 18 ounces per yard with most of the cloth averaging 12 to 14 ounces. It is

known for extreme softness, wide variance in design, and an appealing hand.

LOVAT was named after Lord Lovat in Scotland. It is reported that he preferred greyed-down hues; these gave his name to such tones, especially greens.

MELTON, closely allied with kersey, received its name from the town of this name. The cloth is fulled the most and has the shortest nap when compared with its related fabrics . . . beaver, kersey, and broadcloth.

MERCERIZATION was discovered by John Mercer in 1849. It is one of the greatest textile phenomena of all time, and a boon to the finishing of cotton fabrics. Cotton yarn and fabric, because of this accidental discovery, shows a silken-like, permanent luster that lasts for the life of the fabric; the cloth, so treated, becomes stronger. Only about seven-tenths as much dyestuff is needed to dye mercerized goods as compared with dyeing of non-mercerized fabrics. Done in a cold bath of caustic soda, at a strength of about 25 to 45 degrees, Twaddle thermometer, mercerizing can be performed in an ordinary room temperature. Surprisingly enough, John Mercer was a calico dyer and interested chiefly in the affinities of dyestuff for fabric and not in fabric development.

NORFOLK SUITING, at one time very popular in this country for suits with pleats and belted effect, came into being in the English county of that name.

OXFORD is named for the university city and was first produced by Flemish weavers who had migrated to England at the time of the Edict of Nantes, 1685. The fabric simulates a type of basket weave made possible by the bulky, rounded, or flat filling used in the goods and the fine diameter of the warp yarn. The word also implies grey mixtures used in woolen and worsted suitings today.

TATTERSALL, a cloth that has cycles of popularity, is a rather gaudy checked or block-effect material whose name comes from the famous horse auction



Elizabethan needlework, early 17th Century





An ancient Millefleurs tapestry, from about 1650 A.D.

rooms of London owned by Tattersall. It is believed that the ideas for the cloth were taken from the horse blankets which were usually made with some checks.

WORSTED goes back to the day of William the Conqueror. The story goes that, when he came to Britain, he noted that the peasants were manipulating woolen fibers with a type of card or comb to work the fibers into a sliver and slubbing form so that they might be hand-spun into a yarn. William became much interested in the work and, not knowing what to call the task being done, and, since he had worsted the people by conquest, he called the area Worsted. In due time, the finished yarn as well was given this name. The village of Worsted where he is supposed to have observed the carding and combing is in Norfolk County. About 1340, fabric of this name was being made in Suffolk County, England. Worsted fabric, as it is known today, did not become a winner in the trade until the 1890's.

YARD is a 36-inch measure in America, while the English yard is a standard established by the government, indicated by two marks on a metal rod embedded in the masonry of the House of Parliament in London. The American yard, which is 1/100,000 of an inch longer than the English yard, is not fixed by government standards. The foot of today, which measures 12 inches, is supposed to have been the length of the foot of James I, 1603-1625.

France

ARMURE is named for the weaves that show small, interlaced designs of chain armor which was popular for military equipment during the Crusades. The name is still used for types of metallic fabric for evening wear, handbags, and other accessories.

BATISTE, named for Jean Batiste, a French weaver who lived in Cambrai and first produced the cloth, is noted for its fine yarn, high texture, and softness. It is made with cotton or linen yarn.

BEIGE, a popular shade, is the French term for natural or neutral color.

BOMBAZINE, probably first produced by the Greeks, comes from the Greeian word for silkworm. This lightweight silk mourning cloth, still made in France, became popular there about 400 years ago.

BOUCLE is a curled-face fabric which received its name from the French verb boucler, which means to curl or to buckle into ringlets.

BOURETTE derives its name from the French bourre, which means hairy in appearance. The material has a hairy effect on the surface, since the yarn is interspersed with nubs.

BROCADE comes from the French verb *brocart*, meaning ornamented. Brocade is a very rich looking, expensive, decorative fabric.

BROCATELLE is on the order of brocade. The original fabric featured raised figures made of woolen yarn on a background of silk. It is still a staple decorative and upholstery material.

BROCHE, another name for a hairline or pinstripe fabric, implies that the single color of the goods is broken up and decorated by a stripe.

CAMBRIC is a very fine, thin white cloth made of cotton or linen of which it has been stated that the "greatest thread was not even the size of the smallest hair." The old Flemish name for cambric was *Kamerik*.

CANICHE comes from the French word for poodle and implies a fabric made with a curly-face finish. Present day Poodle Cloth is a development of Caniche.

CHAMBRAY, one of the most popular cotton staples, originated in Cambrai. It is made of white cotton warp and colored filling and with certain variations such as stripes and novelty effects.

CHENILLE is the French word for caterpillar and it was used chiefly as trimming on gowns when first made. Fabric of this name today is characterized by a fluffy or fuzzy face. The name also is used for the well-known chenille rug or carpet.



An 18th Century lampas of the Louis XV era, inspired by paintings by Watteau. From the Scalamandre Collection.

CHEVRON is made from broken twill and herringbone weaves to give a chevron effect such as seen on military uniforms. The patterns have waves of popularity in men's wear suitings and coatings.

CHIFFON is from the French word denoting a rag of the flimsy type and has been used to signify veiling and sheer fabrics of diaphanous type known for high yarn twist to give strength.

CORDUROY made its debut during the reigns of the Kings Louis' of France and means "cord of the king," a fabric much used by the outdoor servants and lackeys in the halcyon days of France. Noted for its rugged construction and good wear, the material is very popular at present. (See ENGLAND: Bedford Cord.)

COUPURE comes from the French verb which means to cut through. The term is applied to pile fabrics of several types which have been cut and clipped to give a desired effect.

CREPE signifies crimping or creping by means of a hot iron. The cloth is always a staple in the trade and there are many types, most of which are made in the so-called crepe weave which is a variation of the plain weave. Yarn twist is also important in crepe materials since it helps to provide the crepe, granite, or pebbled effect for which these fabrics are noted.

CRETONNE is named for a village in Normandy. The fabric is made from Osnaburg grey goods, is strong, unglazed in finish, and may be plain or printed on one or both sides.

DELAINE in French means of wool. Wool by this name signifies that the stock is of the merino type, the finest wool obtained anywhere in the world. Delaine wool, in this country, originates in Ohio.

DENIM was first made in de Nimes or Nîmes. This rugged, compact cotton fabric gives excellent service and is popular today for all types of garments from work clothing to evening wear. It is made with right-hand or left-hand twill constructions, usually in the latter weave, which affords quick recognition from the face of the fabric.

DRAP D'ETE means cleth of summer and is a lightweight fabric of several types on the order of tropical worsteds



An excellent specimen of Toile, in the Cooper Union Collection.

or blended fabrics comparable with tropicals. It is used chiefly by the clergy for warm weather wear.

EPINGLE, from the word for pin, was developed by the French who made it a distinctive fabric about four centuries ago. First made of silk yarn and now made of acetate, rayon, or worsted, this fine, corded dress goods with alternating large and small ribs gives an effect of pinpoints in its pebbled effect which is aided by the use of contrasting or harmonizing yarns.

EPONGE is the French word for sponge. The term is applied to a group of cloths which are soft or spongy in feel and used to some extent for women's dress goods. Fabrics of this name are usually rather porous in texture, which makes them ideal for summer wear.

ETAMINE is a bolting fabric or sifting cloth, whose name implies a dress goods material which has porous areas in it, such as noted in leno or doup fabrics, mock leno cloths and "cloth that breathes," a term popular in advertising goods of this character. Etamine, comparable with éponge, is usually lighter in weight.

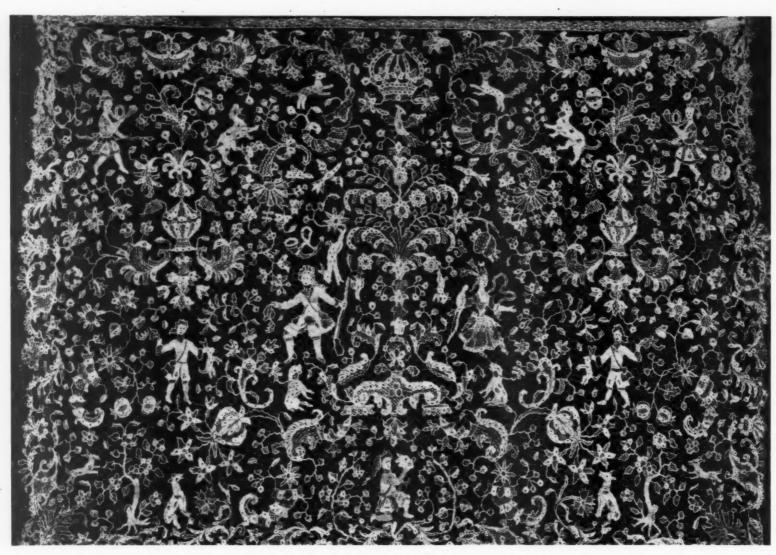
FOULARD means silk handkerchief and the fabric still serves this purpose as well as being popular in the manufacture of neckwear, dress goods, and scarves.

FOULE is the term given to fabrics which have been shrunken in the finishing operations. The verb form means to full or to shrink; hence the English term fuller, one who fulls or shrinks textile fabric.

FRIEZE is from the verb friser, which means to curl. The cloth has a curled-face effect and is much used in the upholstery trade, since it has an intricate pile construction which affords good wear on furniture. Fabric of the same name is popular at times for women's coatings.

GAUFRE means puffed or waffled and is suggestive of honeycomb or waffle material that is in demand for women's summer dress goods of cotton and manmade yarns.

GRENADINE, while of Italian and Spanish origin, was developed on a large scale by the French weavers in Lyons. Originally the meaning implied an outer covering, cape, or cloak made



French, late 17th Century needlepoint lace, Point de France, depicts hunting scenes and royal crown.

on bell-shaped lines. Present-day grenadine is a dress fabric made with open gauze weave from hard-twisted yarn. Stripes and checks may be obtained by cramming the yarn in some places and skipping reed dents in other areas to give the gauzy effect. It is made from most of the textile fibers.

GROSGRAIN originated in the Middle Ages and gained popularity in France when silk yarn was used to make the fabric noted for its pronounced fillingrib effect. The term implies a heavy or thick grain line in the cross-wise direction of the goods; grosgrain is said to be "bengaline cut to ribbon width."

HONEYCOMB, also called waffle cloth, received its name from the French nid d'abeilles, a bees' nest; hence its application to the raised portions observed in the fabric. The high point on the one side of the honeycomb is the low point on the reverse of the material.

JACONET is a thin cotton fabric somewhat heavier than cambric; the face of the material is given a glazing treatment to produce high luster. East Indian in origin, the French developed the material by making stripe and check motifs in the goods, an improvement over the original fabric.

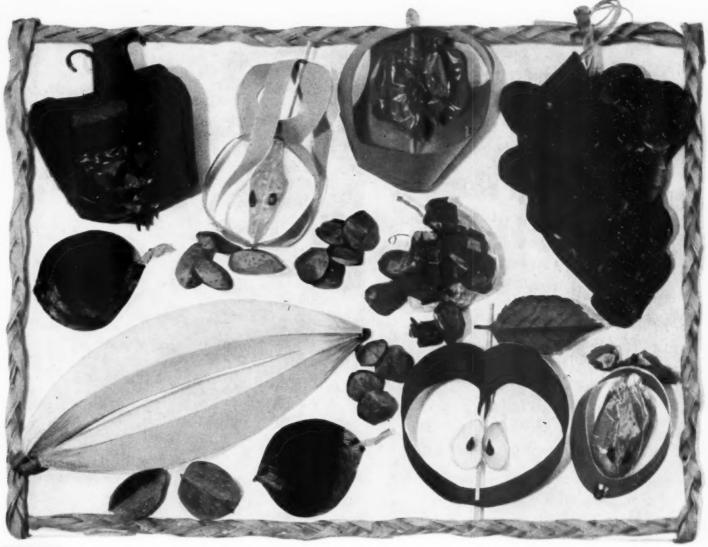
JACQUARD is the name given to fabrics in which elaborate motifs are woven into such goods as brocades, brocatelles, damasks, tapestries, napery fabrics, neckwear, dress goods, and so on. It is named for the inventor of the loom which weaves the cloth—Joseph-Marie Jacquard (1752-1834), who invented and perfected these looms between the years 1801-1810. Jacquard, considered one of the greatest benefactors of the textile world of all time, was a friend of Napoleon, and the latter pensioned him for his contributions to French textiles.

JEAN is a twill-woven cotton with an undressed finish, a lining cloth first made in Caen. It is made with a 3harness twill in warp-effect or fillingeffect, some right-hand twill and some left-hand in direction. Both types are popular staples in the trade and are usually dyed in solid shades with a wide variance in finish with respect to luster and surface effect.

LAWN comes from the city of Laon, a few miles from the textile center of Rheims. Originally used for garments worn by the clergy, present-day lawn is a lightweight cotton or linen fabric of the better grade, usually made of combed cotton yarn.

LENO, also known as doup-woven cloth, is known for its open-work face which resembles lace. The term is applied to fabrics which are constructed on the principle of cross-weaving, in which two sets of harnesses—standard and skeleton—are used to make the warp ends cross each other in weaving. Marquisette is an example of doup-woven fabric. This method of weaving is supposed to have originated in or near Laon and the material, in some circles, has been called a cross-woven lawn when yarns such as those used to make lawn are used.

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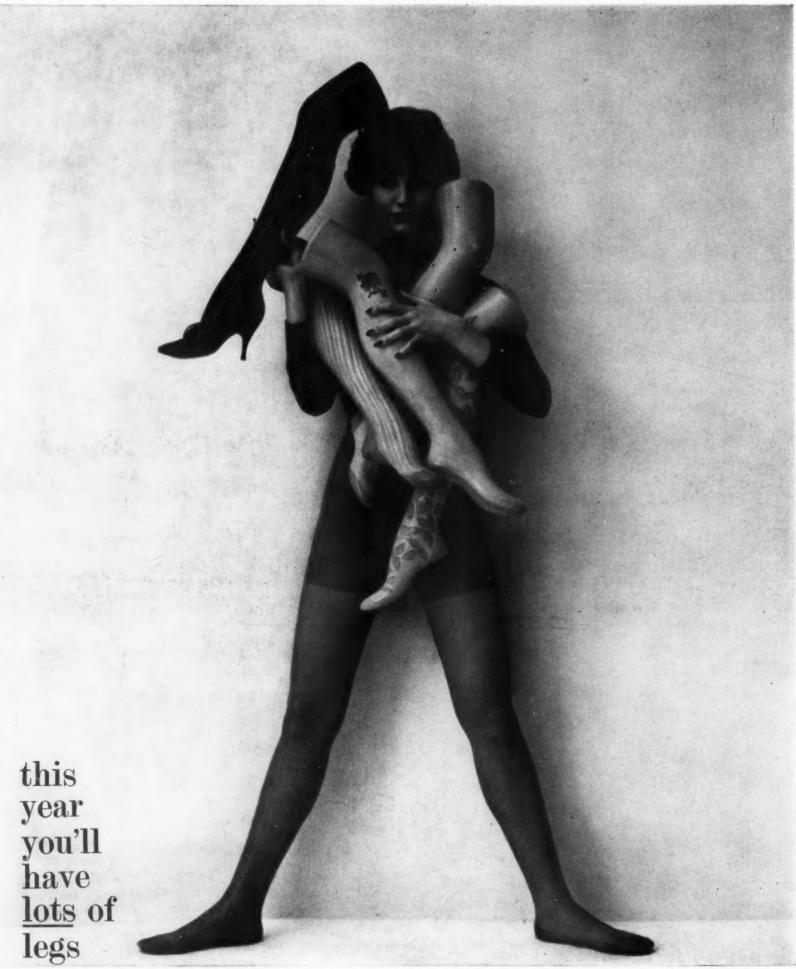


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12 IM E. COLTER

AMERICAN FABRICS

Number 45 winter 1958 9



Glittery legs. Lacy legs. Leafy legs. Embroidered legs, striped legs, legs in leotard-stockings and the maddest of *all* legs: in the-stocking-that's-part-of-its-shoe. This year, you'll change stock-

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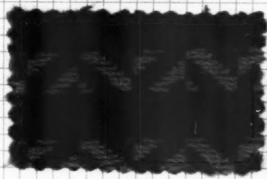


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Direction #1:

The Scandinavian Design Influence in Woolens

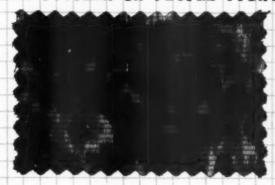


The big story to watch for here is the speedily gaining movement toward Scandinavian designs and colorings; they have already made their mark in skiwear and should be looked forward to in other sports and casual garments. Note the broken herringbone effect, typical of handloomed cloths.

STANLEY WOOLENS

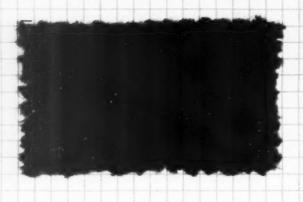
NEW DIRECTIONS IN FABRICS

Direction #2: Silk Ottoman in Floral Prints



The rib weave of silk ottoman meets the current fashion demand for more luxurious type fabrics. Flower print effects continue in favor (the rose—as always—a prime print favorite). The richness of the ottoman weave combined with effective colorings makes for great sales appeal in the quality bracket.

A. P. SILK COMPANY



Direction #3: The Honeycomb Look in Knitted Wools

The designer is continuing to veer towards surface-texture treatments. In this case the back of the fabric is the news as it exemplifies the pebbly honeycomb weave, knitted with two-ply 100% worsted heather yarn for unclear color effects.

CRESTWOOD

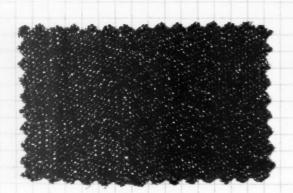


Direction #4:

Evening-Wear Brocades in Pale Colors

Formal fashions are moving toward a widened use of fine brocades for such garments as dinner suits and other formalized fashions. Note the use of subtle Oriental colors in this skillful example of silk brocade weaving.

KANEBO-NEW YORK

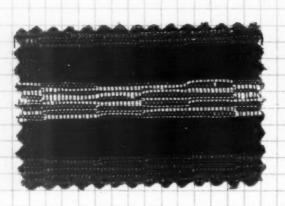


Direction #5:

New Suppleness in Metallics

An enhanced all man-made knitted fabric makes effective use of a Chromspun base and an unusual Chromeflex non-laminated metallic thread reinforced by nylon. The result is one which provides unexpected softness of hand and drapability in tailoring.

BECKENDORF BROS.



Direction #6: The Fashion Look in Upholstery Fabrics

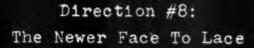
Women love to dress their homes as they do themselves, and here is almost a direct application of the fashion trend toward blends of cotton-andrayon. This example is of mercerized cotton and viscose rayon with a textured stripe and in ombre color effects.

STEAD & MILLER

Direction #7: Knitted Silk and Orlon

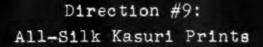
Forerunner to the unquestioned development of silk-and fabrics, this knitted example portrays an ingenious texture gained by the adroit use of both silk and orlon. Each has its special virtue and these twin virtues are admirably combined for modern living.

ALAMAC KNITTING MILLS



Through application of the Ban-Lon principle to lace yarn, greater highlight-effects and somewhat of a three-dimensional appearance lend this newer face to lace. It is, too, much softer than the usual type. Therefore you may expect to find greater variety, as well as greater consumer acceptance.

AMETEX



The term "Kasuri" indicates that the yarn is first spot-dyed at varying intervals and then woven. A perfect find for men's sport shirtings. Well suited for women's casual wear, especially in shirtwaist type dresses.

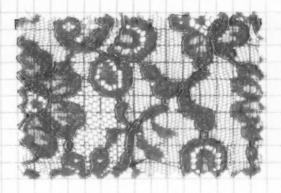
MAYAR

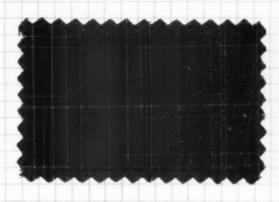
Direction #10: Broken-Stripe Shirting in Silk

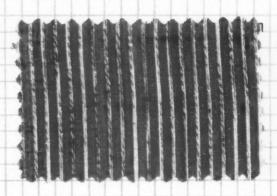
This is one of the newer developments in silk for volume selling. It opens up a vast field, particularly in shirtwaist dresses and tailored classics at prices which make them more attractive to many. The ground is a 2-ply spun silk with a bouclé yarn; somewhat like jaspé but even more random.

AUBURN FABRICS











AMERICAN FABRICS NO. 45

WINTER 1958-9

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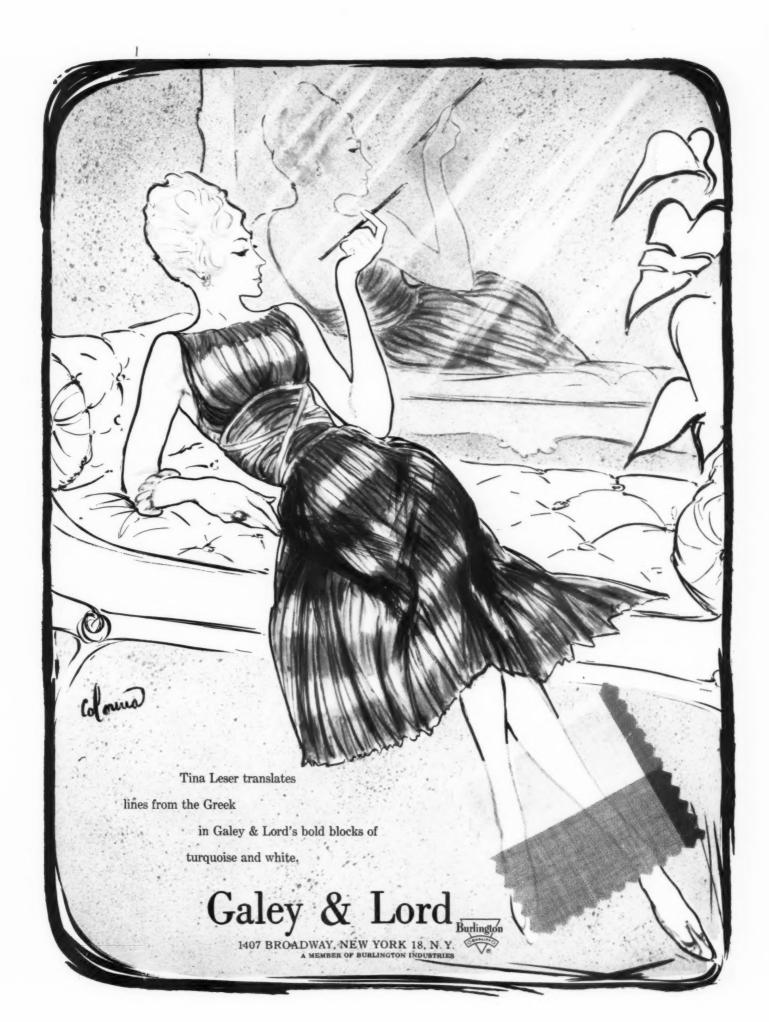
for dress

and coat lining.

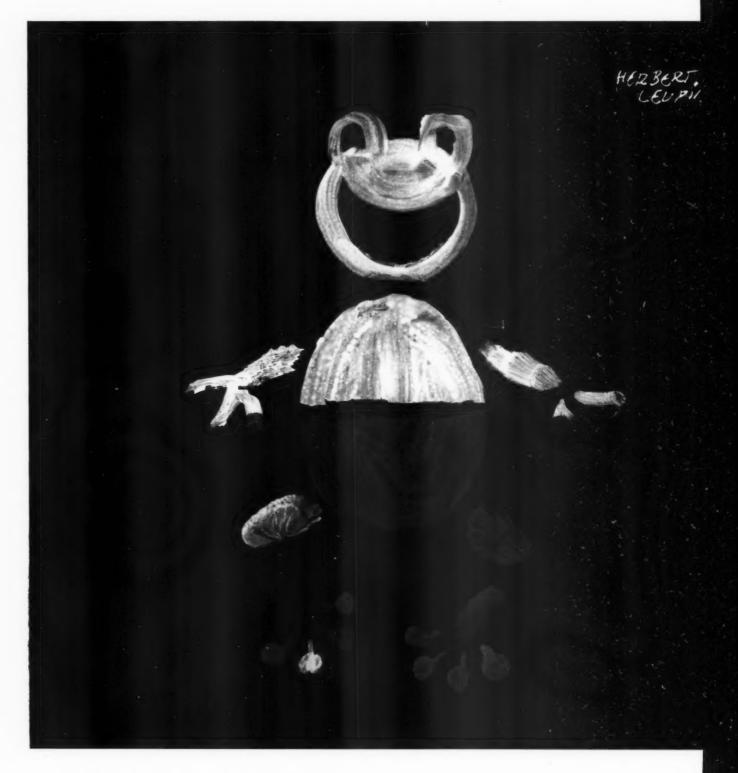
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Sandoz believes that customers are entitled to detailed information of the same high quality and timeliness as the Sandoz products themselves. This is another of the *extra values* enjoyed by Sandoz customers.

Specific data is always made available immediately in addition to the information presented in the regular Sandoz customer bulletins. Leading dyers find it a tangible advantage to have their names on the Sandoz customer list and to be in a favorable position to take instant advantage of new Sandoz developments.

The complete Sandoz package

Quality dyestuffs, basic research and expert application counsel from Sandoz can solve dyeing problems on any popular fabric or blend. Sandoz looks ahead to coming developments within your industry . . . stands ready to furnish on-the-spot service from the nearest Sandoz laboratory . . . is actively interested in helping you to develop new opportunities. Today, investigate the advantages of the Sandoz Lumicrease Dyes and the promptness of Sandoz technical service.







The LUMICREASE Line of Fast to Light Dyes

Lumicrease Yellow EFUL
Lumicrease Orange 3LG Pat.
Lumicrease Bordeaux 3LR
Lumicrease Red Violet 3LB
Lumicrease Navy GLA p.a.f.
Lumicrease Green 3LB Pat.
Lumicrease Green 3LG
Lumicrease Grey 3LB Pat.
Lumicrease Grey 3LBN Pat.
Lumicrease Grey 3LR Pat.

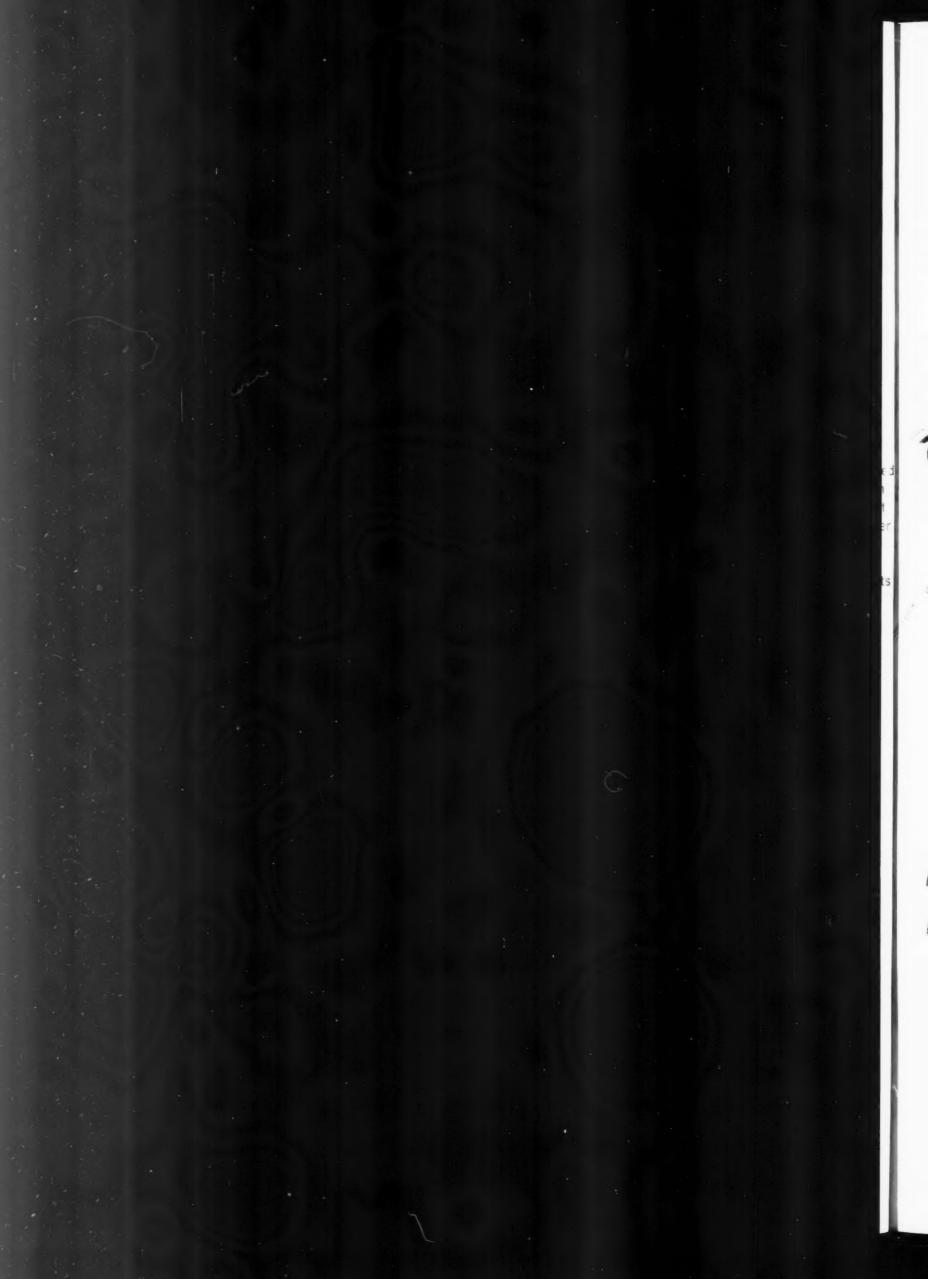
Practically every fashionable shade required for decorative fabrics can be matched with the Lumicrease line. On spun viscose, light fastness ratings are generally a point better than ratings on cotton. For example, Lumicrease Grey 3LBN Pat., dyed direct on cotton, even in a 0.5% strength, exhibits extraordinarily high light fastness. On viscose, an even higher degree of light fastness is noted.

SANDOZ, INC. District Sales Offices:

- CHARLOTTE
- CINCINNATI
- HUDSON, MASS.
- LOS ANGELES
- NEW YORK CITY
- PHILADELPHIA

quired with light etter

et nibits





Subtle metallic accents add such luxury, such elegance to lingerie and intimate apparel. And, when the metallic yarns are made with Du Pont "Mylar"* polyester film, they're completely practical! "Mylar", a base material manufactured by Du Pont, helps make these new and highly improved yarns possible. They're caressingly soft, yet tough enough to withstand machine washing without tarnishing. They can be run unsupported . . . knit . . . dyed in the piece at the boil.

Think of the opportunities for new design . . . new fashionable fabrics. Be sure to ask your metallic yarn supplier about the new design possibilities with the dramatic metallic colors now available. Or, write Room A-I, Du Pont Film Dept., Wilmington, Del., for the 16-page "facts" booklet on metallic yarns made with "Mylar".

*"Mylar" is a registered trademark for Du Pant's brand of polyester film. Du Pant makes the base material "Mylar", not finished yarn . . . performance of finished yarn is dependent an manufacturing skill and materials used by yarn makers.

 \mathbf{MYLAR}^{\otimes} makes the $\underline{\mathbf{modern}}$ difference in metallics



OU POND

AGE, U. S. PATOFF.

ETTER THINGS FOR BETTER LIVING

"MYLAR"*

polyester film is a tough, clear plastic. It is not a metallic yarn . . . it is a base material used by leading metallic yarn manufacturers to produce finished metallic yarns of outstanding performance and value. The unique properties of "Mylar" . . . high strength, moisture, heat and chemical resistance . . . open new opportunities in the merchandising of fabrics containing metallic yarns. For extra sales appeal in your merchandise, look for—and specify—metallic yarns made of Du Pont "Mylar".

In towels, linens and domestics . . .

Now, new sales appeal in bright, sparkling colors with a glittering thread of metallic yarn of "Mylar" . . . offering luxurious softness that can take the stress of machine washing.

In lingerie . . .

Imagine a shimmering metallic yarn so soft a woman can wear it in complete comfort . . . yet non-tarnishing through washing after washing.

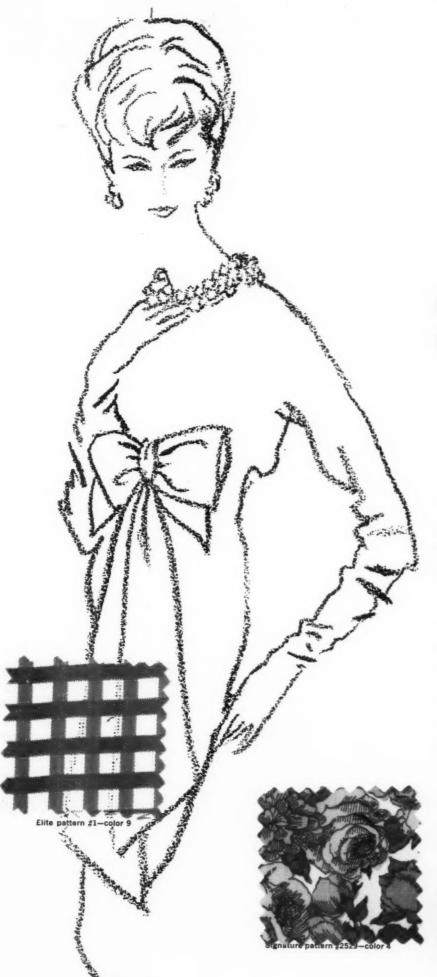
In curtains, draperies and upholstery . . .

Metallic yarns of "Mylar" can withstand constant abrasion and flexing, won't crack or split . . . and they're safe through washing, dry cleaning.

*"Mylar" is a registered trademark for Du Pont's brand of polyester film

MYLAR® makes the modern difference in metallics.

made with polyester Film polyester Film polyester Film polyester Film



there's so much SIGNATURE in fashion!

The trend to Signature in high fashion lines for Spring is everywhere. Leading designers have made fashion news with this prophetic line of prestige cottons. Typical of Signature's trend-setting patterns, textures and colors are the fabrics swatched on this page. One is a superb combed cotton with an enchanting petal textured print, the other a mating of two surprising textures, satiny-smooth and open air, in a truly novel novelty weave. Like all Signature cottons, they are fully combed and finished for easy touch-of-iron care. With so much appeal, is it any wonder that there's so much Signature in fashion!

Also available by the yard in better stores everywhere.



M. LOWENSTEIN & SONS, INC., 1430 Broadway, New York 18, New York

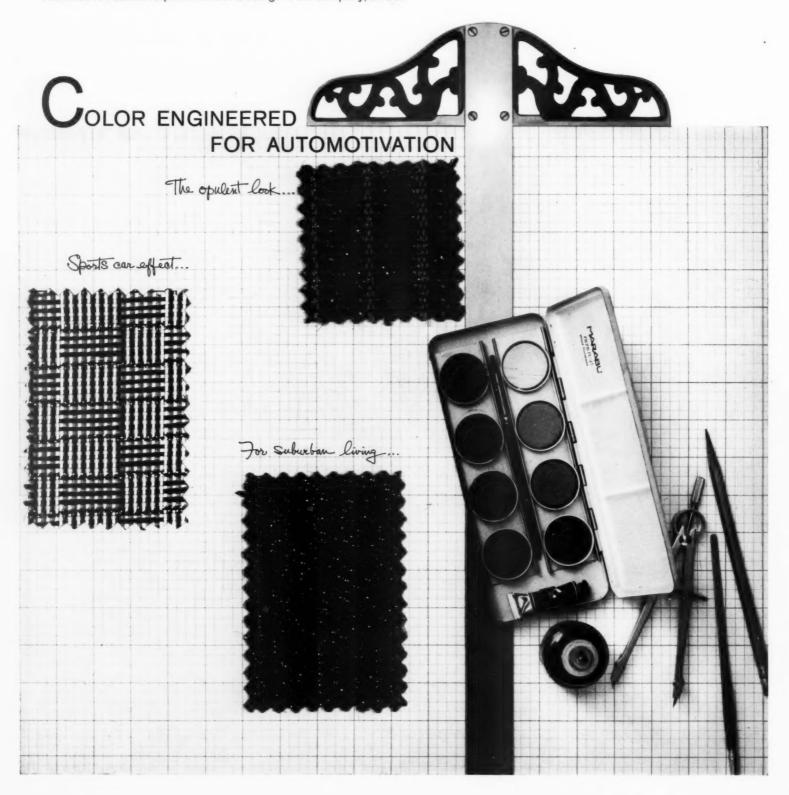
Anything you can picture, Chatham can manufacture. Working directly with the automotive industry on individual fabric weaves, textures and colors has long been a Chatham specialty. Founded over 80 years ago, this company is today operated by the fourth generation of Chatham sons. And family pride is a very good guarantee of quality.

CHATHAM

Chatham Manufacturing Company

Mills at Elkin, Charlotte, Spray in North Carolina, and Springfield, Tennessee

Automotive Fabrics Representative: Getsinger-Fox Company, Detroit



THE UNUSUAL ADVERTISEMENT on the following page is one of a series appearing also in International Textiles magazine, published in Holland. "Sanfar" is the European trademark for "Sanfarized". In Latin America, it is "Sanfarizado". All three trademarks, owned by Cluett, Peabody & Ca., Inc., identify the "Sanfarized" standard of shrinkage control known to consumers throughout the world.

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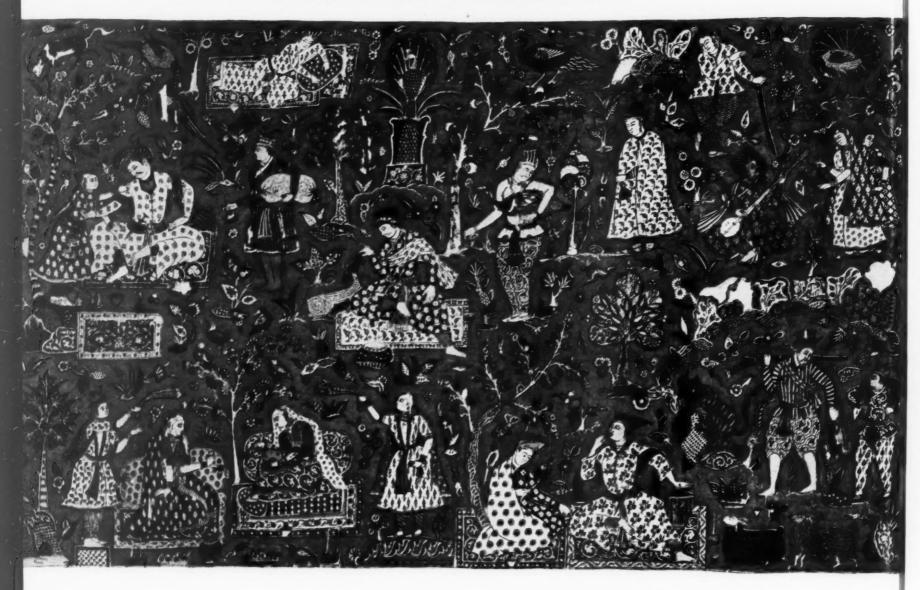
Fashion begins with fit

•SANFOR• brings fit to millions



NL chromeflex®

The Non-laminated Metallic Yarn



For centuries metallic yarns have played an historical role in the development of textiles. Rich, opulent effects have been added to silks, cottons, woolens and finally synthetics.

NL Chromeflex Metallic Yarn spans centuries of elegance to blend with Twentieth Century economy.

High yields of approximately 56,000 to 60,000 yards per pound, compared to the usual 22,000 to 30,000, makes over-all designing with metallics practical for the first time. The unprecedented softness of NL Chromeflex enables fabric designers to stress soft hand and gentle draping of over-all metallic patterns. The yarn when twisted with other fibres becomes truly round.

Developed by the

METAL FILM COMPANY, INC., 40 Worth Street, New York 13, New York, Rector 2-7734



Never too young for the gentle arts of enchantment. Never too young for the fine arts of fashion! Charming proof: these three dresses by **Florence Eiseman** for wide-eyed devotees of the dance. In Atmosheer, the **Hope Skillman** cotton that's softer, silkier, stronger because it's made from Supima, the extra-long staple fibre grown in our own Southwest. Supima Association of America, 112 W. 34th St., N.Y. 1. Bullock's Wilshire, Los Angeles • Bergdorf Goodman, New York • Harzfeld's, Kansas City • Neiman-Marcus. Dallas and Houston



For the woman who wants everything: Talbott's "sweater-with-a-sweater". The look is pure Italian . . . the new, soft, flat "Turino" knit that's big sweater excitement! The yarn is pure Zefran, the fiber that made

Turino possible. Sweaters of Zefran live a long young life. Shed wrinkles. Refuse to shrink. Hang onto their subtle colors. Drip dry in a trice. Do everything nice! Both 100% Zefran: pullover 8.95*; cardigan 12.95*.

ZEFRAN IS THE LUXURY FIBER MAN MADE

FOR THE WOMAN WHO WANTS EVERYTHING

a FIRST EDITION Fashion of Zefran, Dow's acrylic alloy fiber, at BONWIT TELLER, New York; L. S. AYRES & CO., Indianapolis; BURDINE'S, INC., Miami; MARSHALL FIELD & CO., Chicago; FREDERICK & NELSON, Seattle; JOSEPH HORNE CO., Pittsburgh; THE J. L. HUDSON CO., Detroit; SAKOWITZ, Houston; STRAWBRIDGE & CLOTHIER, Philadelphia; THEWHITEHOUSE, San Francisco; or write The Dow Chemical Company, Williamsburg, Va. Dow makes fiber, not fabric or apparel. "slightly higher west of Rockies.



Zefran* is here! Zefran is the practical luxury fiber, the fiber man made for the woman who wants everything (the look and feel of a superior natural, the performance of a superior man-made)! She'll see new Zefran everywhere this fall—on great labels and in great stores and in full-page ads like these. Once she's owned a FIRST EDITION Fashion of Zefran she'll want Zefran in every stitch of her wardrobe. (And there are FIRST EDITION Fashions of Zefran for men and children too!)

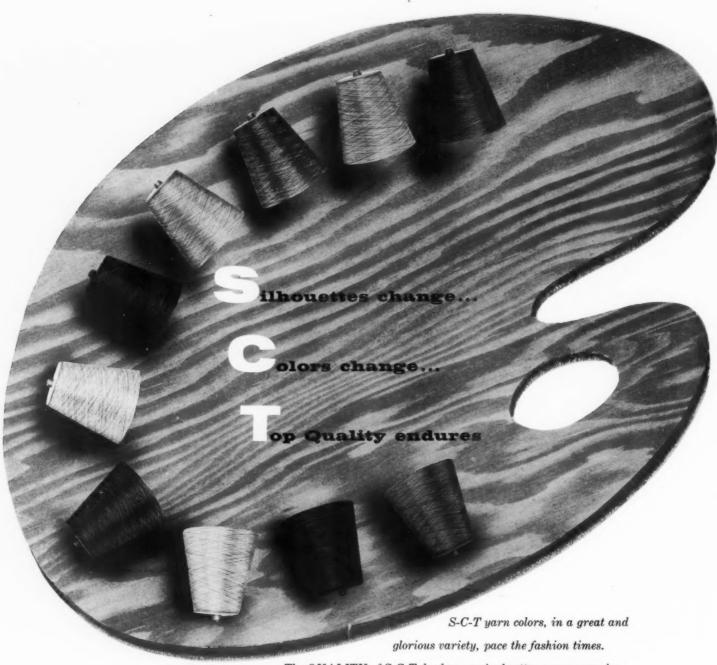
"new acrylic alloy made exclusively by The Dow Chemical Company, Textile Fibers Department, Williamsburg, Virginia.











The QUALITY of S-C-T dyed mercerized cotton yarns remains constant, year in and year out. They give to fabrics glowing lustre, strength, a fine hand, lasting good looks...QUALITY. QUALITY is priceless...and QUALITY sells. S-C-T's highest standards of QUALITY CONTROL in spinning, even mercerizing end to end, level dyeing, and warp or package bleaching assure smooth running and uniformly good results.

Fashion's Polished Gem of Cotton Weaving Yarns



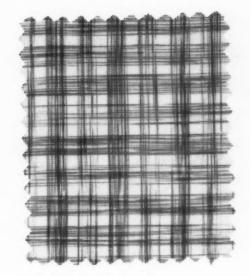
Durene* Loom Lustre* Dyed Combed Peeler

STANDARD-COOSA-THATCHER
SPINNERS | MERCERIZERS | DYERS | BLEACHERS

CHATTANOOGA 1, TENNESSEE • New York • Chicago • Philadelphia • Los Angeles • San Francisco

Baltimore • St. Louis • Dallas • Charlotte • Minneapolis • Boston • Reading • Miami • Utica • Columbus





creators of distinguished

Pure Silks*

for sports and casual wear



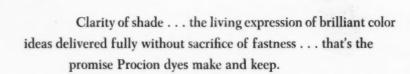
Auburn Fabrics, inc.

215 WEST 40TH STREET · NEW YORK 18, NEW YORK

*SPECIALISTS IN PLAID, STRIPE, PLAIN AND JACQUARD SILK SHIRTINGS AND TWEEDS

Procion Dyes

Procion dyes invite brilliant new fabric ideas



A whole world of new ideas in color awaits only the call of your imagination, the influence of your color creativity

Procion dyes link color directly to the fiber molecule, introduce an entirely new concept in dyeing and printing.

Ask for the booklet "Procion and the Future". It will help start you on a new era in creative color application.

Procion — Registered trademark of ICI. Procion dyestuffs and the processes for their use and application to textiles are the subject of patent applications in the U.S.A.

ARNOLD, HOFFMAN MI

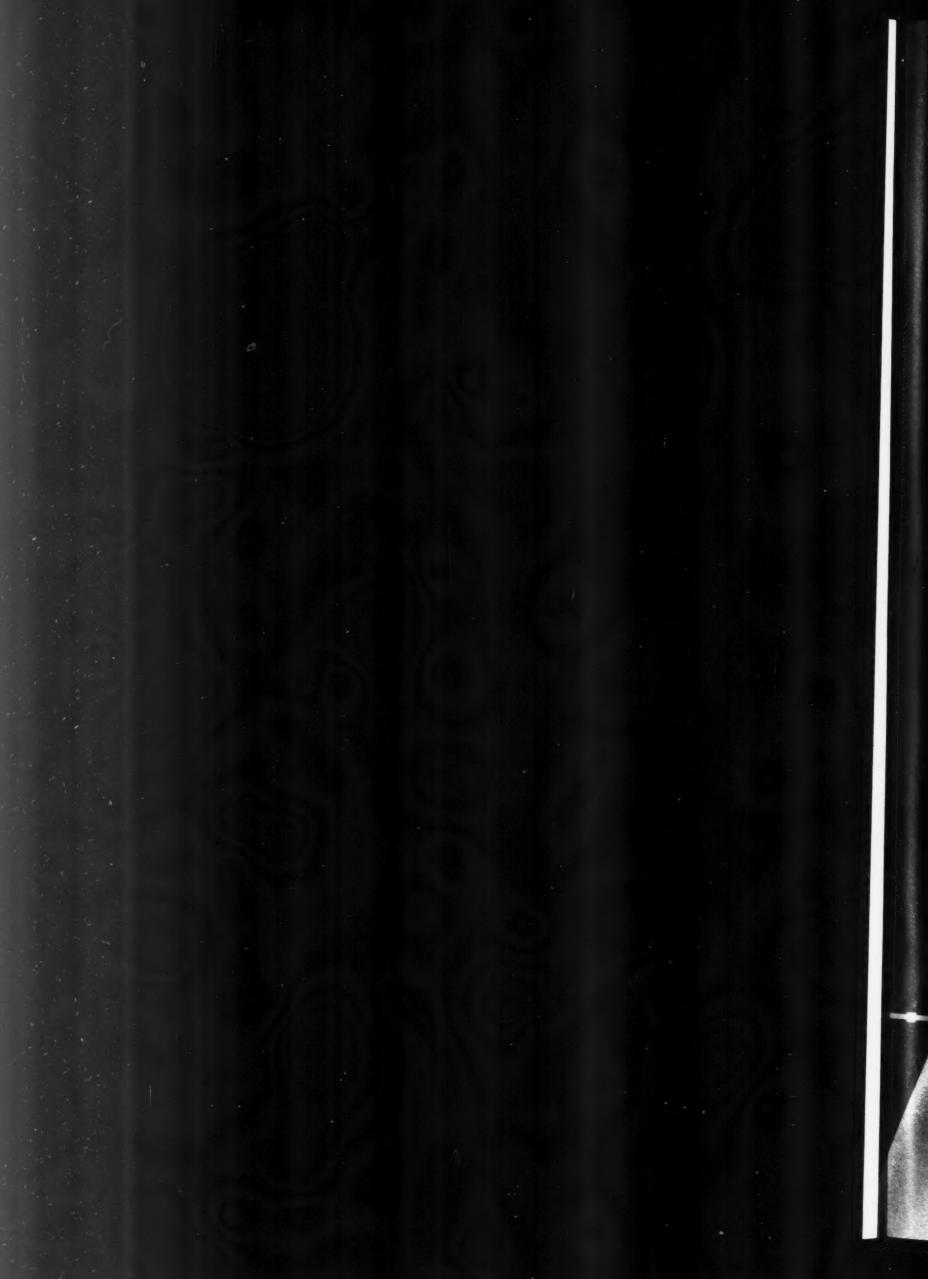
Quality

Integrity

Est. 1815 ARNOLD, HOFFMAN & Co., Inc. 55 Canal Street, Providence, R. I. A Subsidiary of Imperial Chemical Industries Id., England

*West Coast Representative: Chemical Manufacturing Company, Incorporated, of California





Gunze Silk

When you think of Silk

— think of Gunze!

RAW SILK THROWN SILK DOUPPIONI SILK

NOVELTY AND STAPLE SILK FABRICS

BOLTING CLOTHS

FULL FASHIONED AND SEAMLESS HOSIERY

SCARFS, GLOVES, SHIRTS,

BLOUSES, TIES, KIMONOS

NEW BLENDED YARNS AND FABRICS

TEXTILE MACHINERY

DYE STUFFS AND CHEMICALS

GUNZE SILK MFG. Co., Ltd. Main Office: Ayabe, Kyoto Prefecture
Business Office: Daiichi Seimei Bldg., Umeda, Osaka
34 Mills All Over Japan

GUNZE TRADING Co., Ltd. Nihonbashi-Edobashi, Chuo-ku, Tokyo Branches: Yokohama, Kobe, Osaka, Kyoto, New York and Dusseldorf

GUNZE NEW YORK, Inc. Distributors, Importers & Exporters 385 Fifth Avenue, New York 16, N. Y.



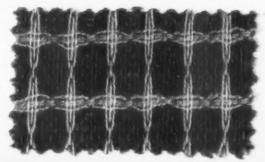
especially for the things that women wear

Nelly de Grab chooses Enka's new and different nylon for this holiday dance skirt of Bangor Mills' chiffon. Because of its luxurious softness, unusual new luster and glowing color, Enka nylon brings great beauty to every fabric. Brings beauty, too, to the lady wearing it—for Enka nylon was researched and developed especially for the loveliest things women wear.



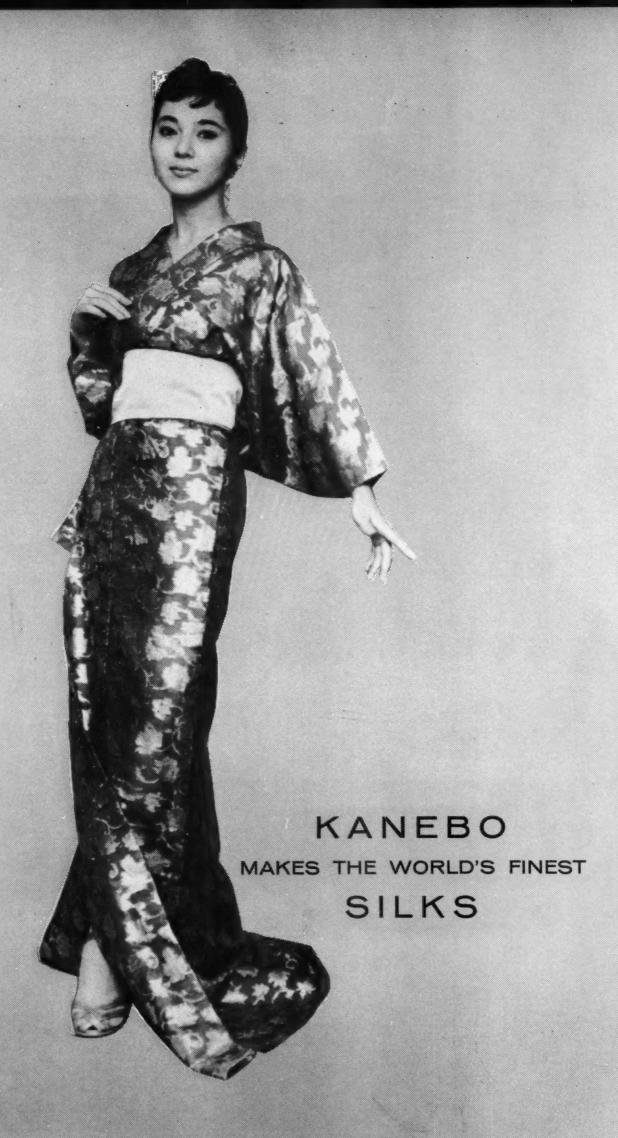


530 Fifth Avenue, New York 36, N. Y. Producer of rayon • nylon • yarn • fiber



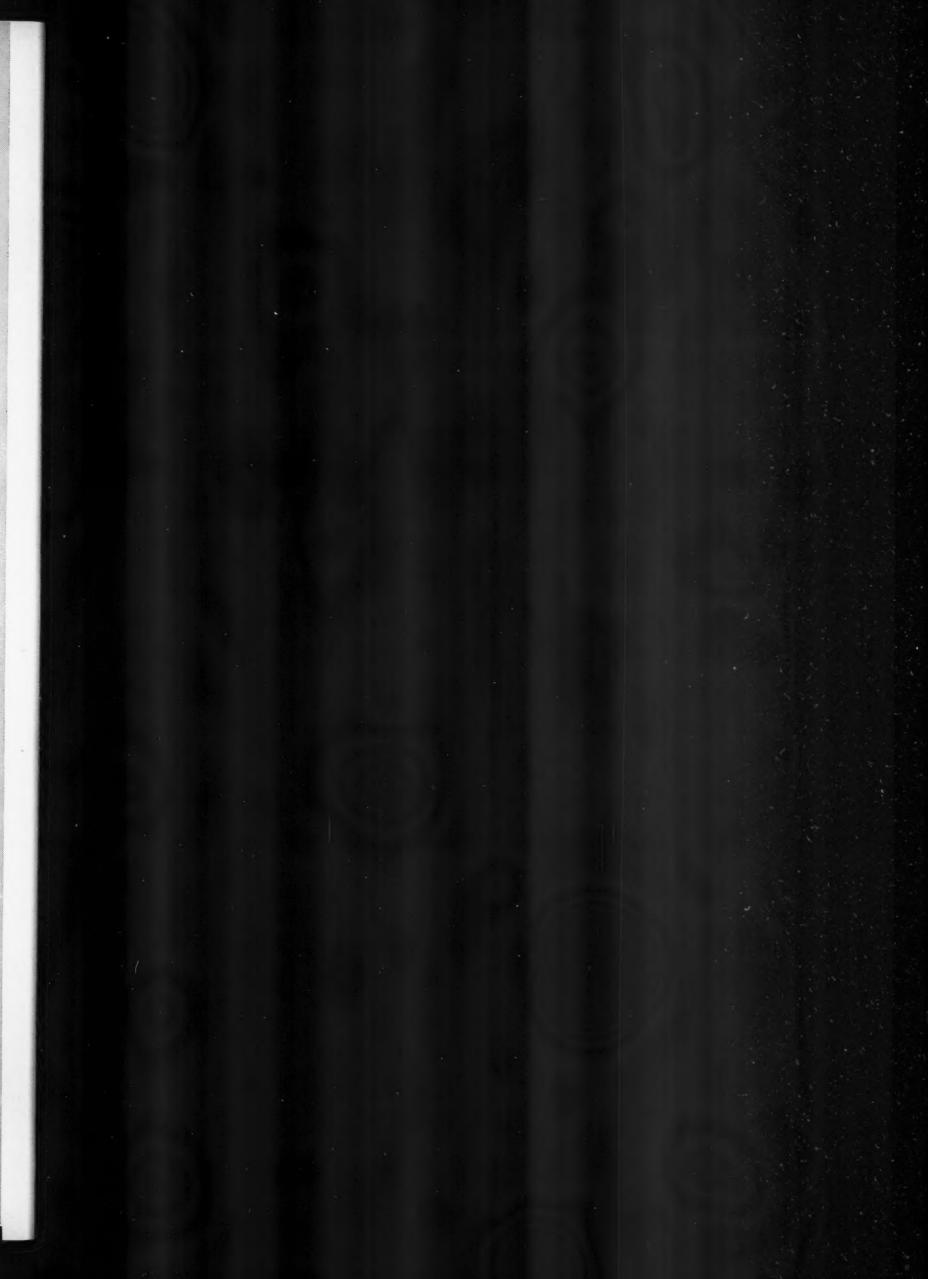


From Crestwood's Wishing Lamp comes a veritable treasure of dreamed-for-woolens. Colors that defy description ... styled with a verve, a fashion brilliance that hasn't been seen in such superb quality, finely loomed worsteds till now. Come touch the Crestwood Wishing Lamp and find yourself in new realms of inspired woolen wizardry.

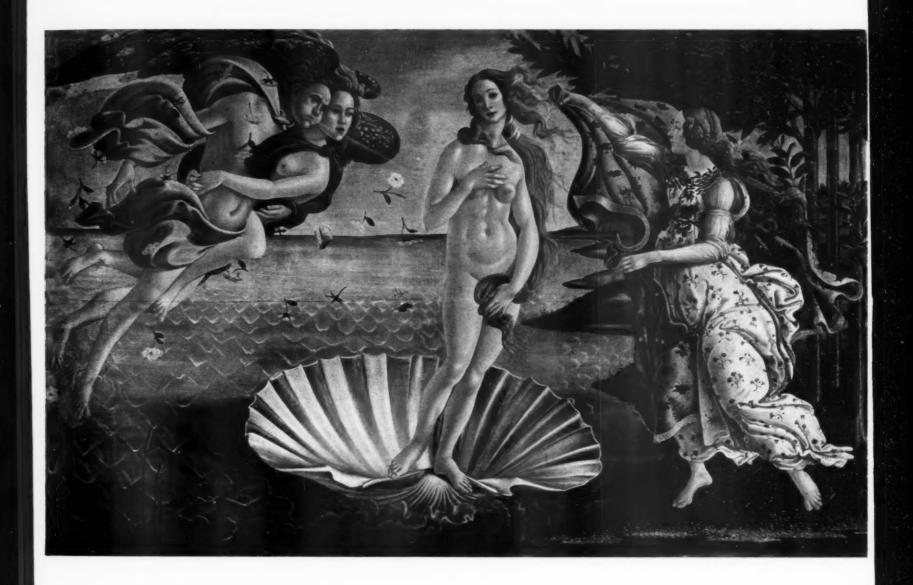


Sold only through importers and converters • Kanebo-New York • 350 5th Ave. • CH 4-1506

Kanebo) is the trade name of the Kanegafuchi Spinning Co. . Osaka, Japan







BOTTICELLI'S POETRY OF COLOR

so dramatically depicted in his celebrated "Birth of Venus," inspires the Dixie palette of Renaissance Colors. Ethereal pastels and earthy darks evoke fresh new images for fashion creativity expressed through the colorful medium of Dixie Yarns

DIXIE MERCERIZING COMPANY . CHATTANOOGA, TENNESSEE . NEW YORK

DURENE . COMBED PEELER SINGLE AND PLY . MERCERIZED SINGLES . DYED AND BLEACHED

CHEMICAL FIBER . TUFTING AND CARPET YARNS

WHAT is the right formula for fashion-selling?

PARIS

to initiate high styling Silk

JAPAN

for skilled craftsmanship in

Silk

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for successful merchandising

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THIS is precisely the formula you get in

A.P. SILK Co's NEW LINE FOR '59

A. P. Silk Co. Inc. • 1412 Broadway, New York 18, N. Y. • LOngacre 4-3335

a





CORVAL & TOPEL Courtaulds' newest history-making fibers

The great mills are producing a rush of new fabrics made with Corval and Topel, Courtaulds' cross-linked cellulosic fibers that endow fabrics with the human touch: soft, warm, kind to the hand. A great improvement in fabrics of man-made fibers! And how agreeable the new Courtaulds fibers are. They welcome any kind of dye. They conform to almost any demand, can produce almost any effect in the textile repertory. They are highly compatible with other fibers, make blending easy. You can see it in

the very successful newcomers already on the market: Milliken's Sangaree of Corval and Orlon*, Stevens' Brussels Blend Sateen of Topel, cotton and nylon, both finer in feeling and appearance than any comparable fabrics! Watch for more and more fabrics of Corval and Topel





-they're coming fast! *DuPont's acrylic fiber

COURTAULDS (ALABAMA) INC., first name in man-made fibers, first name in solution-dyeing, 600 Fifth Ave., New York 20 . Greensboro, N. C. . LeMoyne Plant, Mobile, Alabama





Paris, Rome, Florence, London, New York and California...the major couture collections have made it clear to the whole fashion world...that the opportunities in Silk are greater than ever before! The new silhouettes by day and by night benefit from the opulence, the fluid drape of Silk. Never has the consumer been so receptive to the versatility of Silk. Silk has a worldly influence on fashion...promote it, profit by it.

International Silk Association (U.S.A.)

Members of International Silk Association (U.S.A.):

Abraham Silks Co., Inc.

Acme Pacific Corporation Allentown Converting Company American Silk Mills, Inc. A. P. Silk Co., Inc. Auburn Fabrics, Inc. Belding Heminway Company, Inc. Bianchini, Férier, Inc. Blue Bird Silk Mfg. Co., Inc. Bouchard & Charvet Dyeing & Finishing Corp. **Brochers Trading Corporation Bunge Corporation** Cands Fabrics Company Catoir Silk, Inc. Chardon Fabrics, Marché Silks Cheney-Frantex Cohama Fabrics, a Division of United Merchants and Manufacturers, Inc. Couleur Fabrics Co., Inc Couture Fabrics, Limited The House of Ducharne Corporation The Duffy Silk Co. Dundee Mills, Inc. George Elbogen & Co., Inc. Elgin Fabrics Company George F. Fisher, Inc. Folkard & Lawrence, Inc. D. Freid & Sons, Inc. Gilman Fabries Corporation Goodman & Theise, Inc. Gudebrod Bros. Silk Co., Inc. The Hellwig Dyeing Corporation G. Hirsch Sons, Inc. Rube P. Hoffman Co. J. Kern Kobil Fabrics, Inc. Frank W. Kunze Co., Inc. Lova Textile Co. Daniel J. Mahoney Marietta Silk Co., Inc. Mayar Silk Mills, Inc. John H. Moll Co., Inc. Nipkow & Kobelt, Inc. Oneida Fabrics Company Onondaga Silk Company, Inc. **Oriental Textiles** Quackenbush-Caven Co., Inc. Republic Commercial Corp. Robaix, Inc. The Charles E. Roberts Co. William Rose, Inc. Sealamandré Silks, Inc. Scharg Bros., Inc. The Schwarzenbach Huber Co. Scola Dye Works, Inc. S. Shamash & Sons, Inc. Siber Hegner & Co., Inc. Silk From France, Inc. William Skinner & Sons Stern & Stern Textiles, Inc. Walter Strassburger & Co., Inc. Stunzi Sons Silk Co., Inc. Syntex Mills, Inc. Tioga Weaving Co., Inc. Trapac Corporation Tussah Corporation United States Testing Co., Inc. G. A. Vedovi & Co., Inc. Wehrlin Fabrics & Co. Widder Bros., Inc.



Feature the

Fashion Sparkle of

What high-styled interiors are doing one of the greatest selling jobs of all? You're right . . . automobile interiors! And what is one of their brightest selling

> features? Again you're right. It's the sparkle of metallic yarn in fine fabrics . . . Reynolds Aluminum Yarn . . . Reymet!

Reymet adds elegance to any interior. Upgrades domestics. Gives the "subtle touch" to fashions. Brightens your sales picture. Remember, among the great producers of aluminum, only Reynolds

makes aluminum yarn. Full palette of colors! For a dependable

source of dependable quality call BARNHARDT BROS. CO., Charlotte, N.C., sales agent for the Southeast U.S.A. For Canada, W. J. Westaway Co. Ltd., Hamilton,

Ontario, Montreal, Quebec. Or write to Reynolds Metals Company, Richmond 18, Va.



REYNOLDS ALUMINUM YARN



OOOOO MAYAR

MAYAR SILK MILLS, INC., 330 FIFTH AVENUE NEW YORK 1, NEW YORK •••• LA 4-7417

LOOK WHO'S STEP





Tom SAWYER in neater wear—easier care BONDYNE slacks made possible by DYNEL

This Bondyne* sheen gab of Avisco rayon and Dynel springs back into shape with ease. Thanks to Dynel it delivers exceptional strength and wear, durable press retention and lasting good looks... for true neater wear-easier care.

For the most exciting news in men's and boys' wear fabrics, step out with BONDYNE!

DYNEL . :



textile fiber

Textile Fibers Department, Union Carbide Chemicals Company, Division of Union Carbide Corporation, 100 East 42nd Street, New York 17, N. Y. Offices in Boston, Mass. at 300 First Avenue, Needham Heights; Charlotte, N. C. at 1213 Liberty Life Bldg.; Montreal, Que.; Toronto, Ont.

*Trade-mark of Greenwood Mills, Inc.

"Union Carbide" is a registered trade-mark of UCC

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in Stein-tex's Exclusive BONDYNE Broadcloth

Stein-tex and only Stein-tex offers Cotton Bondyne* Broadcloth with all its proven selling and promotional advantages. Every yard contains hundreds of thousands of Dynel fiber "springs." When thermo-bonded in finishing, these "springs," each with a built-in memory to return to the position in which it has been set, deliver effective press retention and wrinkle resistance for neater wear—easier care apparel.

Provides durable pleats—press stays in, wrinkles stay out. Ask for STEIN-TEX'S MIRA-PLEET® for pleating that really performs.

Completely washable by hand or machine ... STEIN-TEX'S Cotton BONDYNE Broadcloth is truly neater wear—easier care. That's why HELEN LEE features it in ALYSSA'S new line.

Make STEIN-TEX'S BONDYNE Broadcloth the step-out news in your children's wear line! Check it today at STEIN-TEX, 1407 Broadway, New York.

BONDYNE

Bondyne Fabrics, a Division of Greenwood Mills, Inc., 111 West 40th Street, New York 18, N. Y. · OXford 5-2626

*Trade-mark of Greenwood Mills, Inc., 111 West 40th Street, New York 18, N. Y. · OXford 5-2626

is Princeton's great selling line!

We don't have to tell you" POUFF'S" success story! How it started as a scatter rug—and swept the country. How this lovely, deep-pile luxury can be found in area rugs... room-size rugs... decorator "Domino", ... and even ferocious "bear rugs"! We just wanted to remind you (now, while the time is ripe) — what a natural "POUFF" is for Spring



PRINCETON'S

"POUFF" SCATTER RUGS:

To retail at \$4.95 and up. Available in 21 stock sizes (From 24" to 54" round; 18" x 30" to 54" x 72" oval or oblong). Each size available in 13 magnificent colors.



PRINCETON'S "POUFF" AREA RUGS:

To retail at \$85.00 and up. Available in 4 stock sizes: 6' x 9'; 9' x 10'6"; 9' x 12' and 9' x 15', each size in 12 luscious colors. Larger sizes on special order.



PRINCETON'S

"POUFF" DOMINO

SCATTER RUGS: To retail

at \$6.75 and up. Available in 8 stock sizes (from $18" \times 27"$ to $45" \times 45"$). Each size in 12 colors combined with white or ivory.

"POUFF" DOMINO

AREA RUGS: To retail

at \$119.50 and up. Available in 4 stock sizes: 6' x 9'; 9' x 10'6"; 9' x 12'; and 9' x 15', each size in 12 colors combined with white or ivory. Larger sizes available on special order.



PRINCETON'S

"POUFF" POLABEAR RUGS:

To retail from \$10.95 and up. Available in 3 stock sizes: 36" x 34"; 52" x 36" and 66" x 38", each size in 7 striking colors.

PRINCETON'S

"POUFF" PANDA-

BEAR RUGS: To retail at \$18.75. Available in 36" x 34" size only and in black and white combination only.



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AUTHORIZEO SALES REPRESENTATIVES:

East Coast: JOHN H. CLEELAND, 295 Fifth Avenue, New York 16, N. Y.

Mid-West: T. C. ANDREWS & SONS, 13-163 Merchandise Mart, Chicago, Ill.

Far West: MARK SALES COMPANY, 4949 District Boulevard, Los Angeles 58, Calif.

Mid-West: NORMAN & SCHAEN CO., 1504 Young Street, Dallas 1, Tex.

Princeton Mills, Inc., 450 Seventh Avenue, New York 1, N. Y.

Interesting Facts about India Sericulture . . .

DID YOU KNOW that in India four large areas are devoted to the growth and processing of silks, from silk raising through the finishing of fabulous fabrics?

DID YOU KNOW that India is the only country in the world that produces MULBERRY silk and three different varieties of non-mulberry silk?

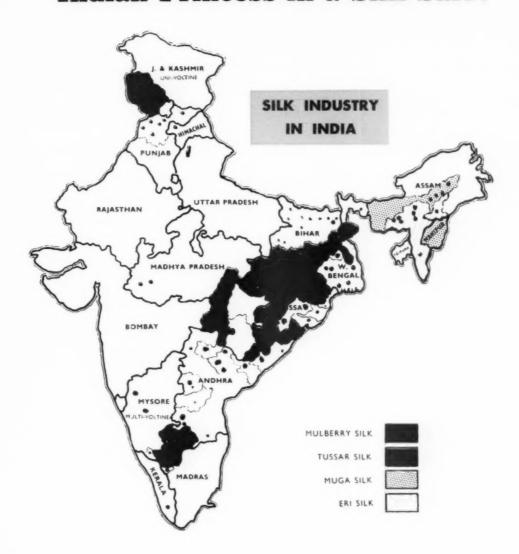
DID YOU KNOW that in only one tiny spot in India, of all the world, is MUGA reared? Here the muga silkworm, unlike any other, obliges the rearer by climbing down the tree trunk when it has matured; this facilitates easy picking and collection of the worms.

DID YOU KNOW that the rearing of TUSSAH (or tussar) wild silkworms is done in another area by tribal people who dwell in the forests? Over 100,000 men and women devote their lives to this phase of sericulture.

DID YOU KNOW that another fine grade of silk called **ERI** is worthy of the best consideration by American manufacturers?

DID YOU KNOW that standards agreed upon by the Central Silk Board of India guarantee that only the finest pure silk febrics may be shipped into the United States?

"Have You Ever Danced with an Indian Princess in a Silk Sari?"



HAVE YOU EVER had the thrill, the pleasure that comes from touching, from wearing, true silks from India? Do you know that India silks range from the tussah to the cultivated types — from a silk so filmy that you can draw the 9 yards needed for a sari through a finger ring, to a suiting heavy enough to satisfy American needs?

Do you know that India is the fourth largest producer of raw silk in the world?

The Central Silk Board of India, Bombay 2, India, invites you to enter the exciting world of India silks. Write to the India Government Trade Center, 19 East 49th Street, New York 22, N. Y., or telephone PLaza 1-0272.



Shall we dress? The answer, from

Paris, from Rome, from Madrid, and from New York is—yes. The return to more lavish, formal clothes is the most natural reaction to many years of informal dressing.

And the opulent fabrics have never looked more opulent. Forecast for fall 1959—more satins, more peaus, more moires, more brocades, more failles, more ottomans, more crepes, and more taffetas.

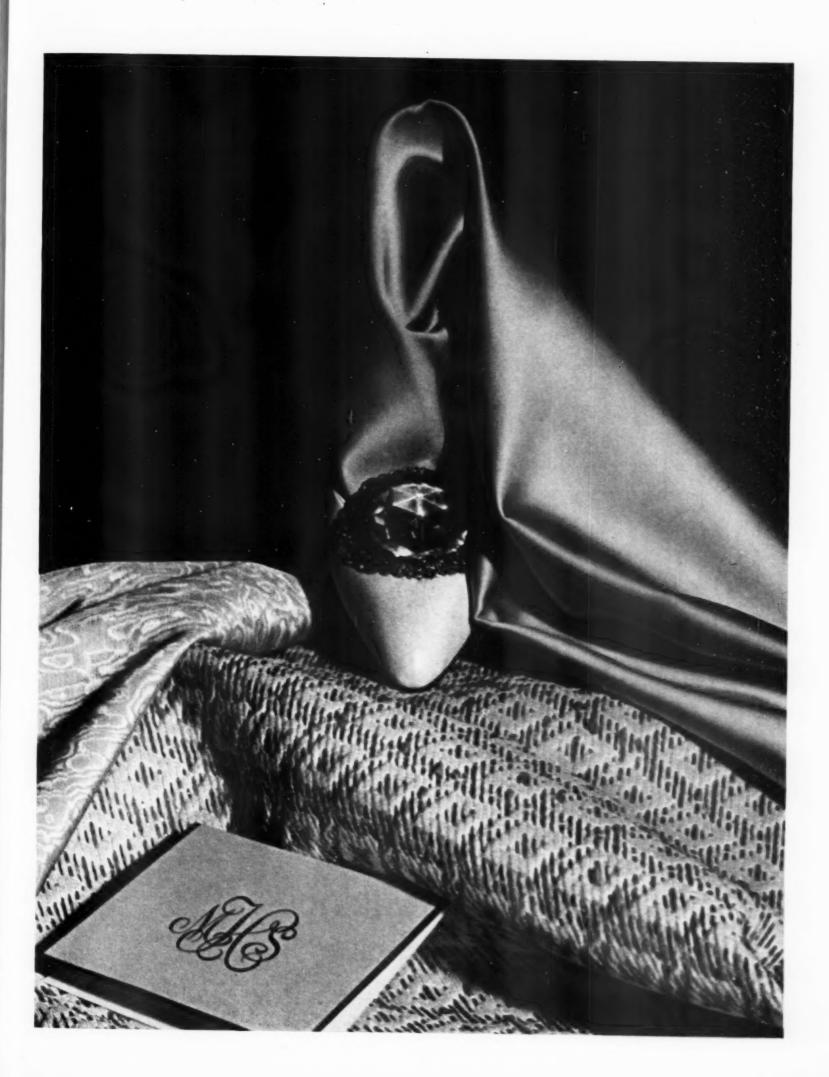
And everywhere Celanese fibers appear. For the subtlety and grace of these opulent fabrics is almost impossible to achieve without the subtlety and grace of Celanese fibers.

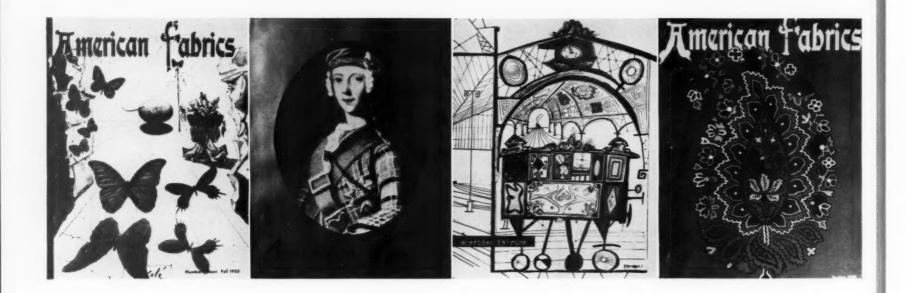
At the moment, this is a general trend, reaching out and growing, but still general. Celanese will channel it, give it tangible form, and present it in handsome collections in a comprehensive target fabric promotion in November 1959.

If you would like your own opulent fabrics to share in the momentum this presentation will create, get in touch with: William J. Bell, Fabric Style Coordinator, Celanese Corporation of America, N. Y. 16.

Celanese 9







IN THESE BUSY TIMES

why do executives like these *make* the time to study carefully American Fabrics:

- · the leading makers and designers of men's and women's apparel
- · the top echelon of American retailing executives
- · heads of the outstanding mills and converting firms
- · textile manufacturers and executives in countries all over the world

The answer must be, as every American Fabrics reader is swift to understand, that this is a rather unusual type of magazine. It is unique and dramatic in presentation, to be true; on the other hand, it is factual about those things which will count for a long time. It presents fabric fashion and textile developments in a way which makes impact at the highest executive level.

Each copy is of inspiration to those who view textiles as they are: the world's second largest industry, one whose profits stem from the high level of creative merchandising as well as from the base level of construction.

It would be futile on our part to try to enlist everyone in the textile and allied industries as a reader because, quite frankly, *American Fabrics* is primarily a magazine for those who think and plan and work ahead. These are the reasons why our readers not only read each issue in depth, but treasure it as a permanent reference library.

American Fabrics

152 East 40th Street

New York 16, N. Y.



star in the wardrobe of

Miss America 1959

Rudolf designs in filmy, feminine, fashionable "Ban-Lon" lace, one of the first of these fabrics in this country. Handclipped and embroidered in pale blue to accent the lovely pattern, the shirt ends in a graceful scallop.





Two lovely "Ban-Lon" creations from the ward-robe of Miss America 1959, Mary Ann Mobley, shine brightly as important finds in the fashion field. Source of their radiance is unique "Textralized" yarn, quality controlled for your protection. Permanently crimped, this yarn makes "Ban-Lon" fabrics luxuriously soft, lastingly lovely, wonderfully washable. And, these fabrics won't shrink or stretch out of shape, are firmly resistant to pilling. Use beautiful "Ban-Lon" fabrics for your finest fashions. Contact your supplier or write "Everglaze" Marketing Division, P. O. Box 189, Wilmington 99, Delaware.



FOR YOUR PROTECTION—Fabrics which carry this trademark must pass rigid quality and performance tests

"Everglaze" Marketing Division, Wilmington, Delaware, supervises the international merchandising of the "Ban-Lon" and "Everglaze" trademarked products of Joseph Bancroft & Sons Co.



Velvet, fabric of royalty, ever since civilized time began! Here, an early tribute to the grandeur of Velvet in the "Queen of Sheba" Renaissance painting by Piero della Francesca. Today, Crompton continues the great tradition of Velvet, universal symbol of elegance, splendor and timeless good taste.

CROMPTON-RICHMOND CO., INC., 1071 AVENUE OF THE AMERICAS, NEW YORK 18, N.Y. MAKERS OF VELVET, VELVETEEN AND CORDUROY



Major and Authentic Paris Design Trends
which will influence the
American Textile and Fashion Markets



IN THIS PORTFOLIO, the editors of American Fabrics report on the directions and the thinking of Paris's most creative textile designers.

Traditionally the taste and talent of the French haute couture are known and acknowledged throughout the world. It is plainly seen how the force of that talent magnetizes the entire fashion world. Less well known is the contribution of the artists and artisans behind the scenes; on them depends a lot of the brilliance of performance of the haute couture. The artisans of Lyons who lovingly engage in producing a print that may take ten or twelve colors; the little button maker; the bag maker; the flower maker; the scarf maker; the textile designers . . . all make up part of the fantastic fashion scene that we call Paris.

American Fabrics Editors take this occasion to point out the welldefined directions toward which the textile designers of Paris are unmistakably going; and the important part played by this group, which gives inspiration and guidance to the leading textile manufacturers of nations everywhere. The design studios and individual designers (very often fine arts disciples in their own right) number perhaps less than 500; they contribute a vital directing stream which sets the pace for the gigantic textile industry throughout the world.

It is really a remarkable thing that the sensitivity of an artist working in his atelier in Paris can affect the financial statement of a textile firm in another part of the world. Nevertheless, it is true. The machine produces only what the eye and mind conceive. In its area this small group of talented people plays a role out of all proportion to its number and apparent importance.

American Fabrics Editors have recently visited with many of the most talented artists of Paris. From the directions of these sensitive creative people, our editors saw emerging a group of definite trends. These trends we present on the following pages. They are presented as a directional guide, and each design head must and should interpret these directions in his own way... in the way best suited to his particular firm's niche in the textile and fashion fields-c.c.

- Renaissance.
 outstanding
 design trend
- 2. Flowers . .
- 3. Flowers and Geometrics
- 4. Tone-on
 Tone-on
- 5. The Spot of White
- 6. Geometric design in petitpois effects
- 7. Bernard
 Buffet
 influence
- 8. Checks and the Hound's tooth
- 9. Paisleys stronger



THE MAJOR PARIS TRENDS









(At right) The Flowering Bar, silk damask, Italian, XVIth to early XVIIth Century.



FABRIC FASHION TREND #1

RENAISSANCE INFLUENCE IN DESIGN AND COLOR

The appearance of Renaissance-inspired motifs, textures and colors is one of the most striking features of the Paris scene . . . and we predict that typical Renaissance motifs will strongly influence both prints and woven goods. They are a welcome addition to the flower designs, to the geometrics and geometric stripes which have been predominant on the design scene. Surely this new influence will be a fresh note and will evoke a responsive chord in the consumer.

The adaptation of this design tendency depends on the skill and artistry of the designer who needs to keep her end-use well in mind. The Renaissance feeling in fabrics embraces the brocades, the velvets, the satins, etc. The Renaissance feeling in design employs traditional patterns and motifs. See those reproduced in this issue in various sizes and combinations.

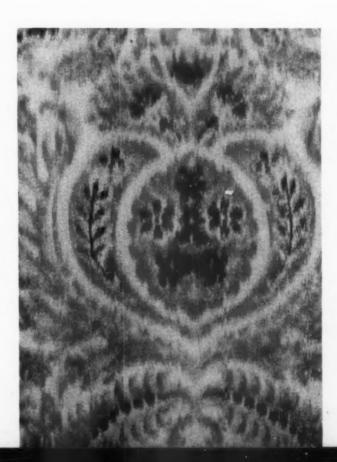
The Renaissance colors fall into two major categories. The first contains the rich purples, violets, greens, blues and browns in the so-called doge shades. The second: the pinks, reds, and yellow-golds in parallel and contrast with the intense rich shades of the first group.



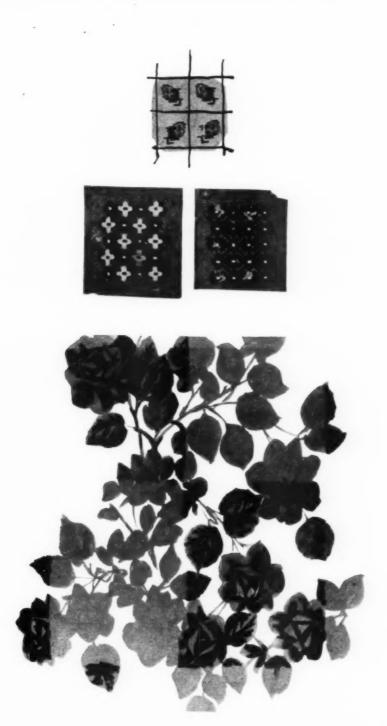
Francis I. French School, XVIth Century. Condé Museum, Chantilly.

(At right) Contemporary French warp print.

(Opposite) XVth Century by Paolo Uccello.







FLOWERS AGAIN, but This Time Combined with Geometric Designs

An offshoot of the expected popularity of floral designs, but aimed primarily at the woman who is somewhat tired of the allover floral, this is a new departure in design. It means flower designs of the types mentioned before, but not alone: they are interestingly interspersed with pure geometric designs such as squares, circles and triangles . . . but generally the geometric designs seem to separate themselves into orderly columns as a type of separating device among the floral groups.

This promises to become an interesting departure, of particular interest to the consumer who still has a strong preference for flowers, but also likes the orderliness of geometric prints.





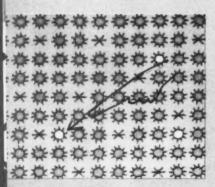


TONE-ON-TONE - ON-TONE. . . with as many as 4 shades of the same color!

There is no fixed type of central design theme in this type of print; the effectiveness stems from the variety of shades . . . ranging from 2 to as high as 4! . . . used in the new tone-on-tones.

The general effect is one of rich simplicity; yet the variations and blendings of tone serve to inject a richness ordinarily anticipated from the use of multicolor prints.

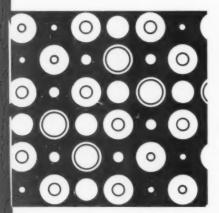
The base cloth may be silk, cotton, sheer wool or any of the well accepted manmade fiber cloths; the importance comes mainly from the type of design and the artist's adroitness in the application of tonal effects.



FABRIC DESIGN TREND #5

THE SPOT OF WHITE Sharpens the Effectiveness of Many Prints

Generally executed as a discharge printing effect, an allover print frequently gains the impression of newness by random white touches here and there, which serve to sharpen the effectiveness of the colors. Look for many adaptations of well-selling print designs which can be successfully revived by this simple technic.



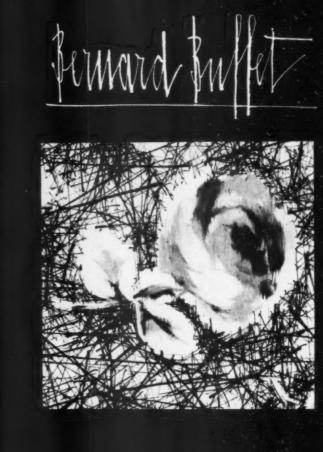
FABRIC DESIGN TREND #6

THE GEOMETRIC DESIGN in Petitpois Effects

Petitpois (literally meaning small peas) designs using the Gestalt theory of designs are becoming more and more apparent in Paris studios. Although to the casual glance these designs might be classed quickly as geometrics, actually it is in the adroit use of imbalance of size and color that the fascination of the design lies.

It may well be that until the broad American design-group learns proficiently just how to create such designs, the first showings may remain at the high levels in fashion but the inherent validity of the new petitpois designs will ultimately spread as skill learns to cross the economic barriers.





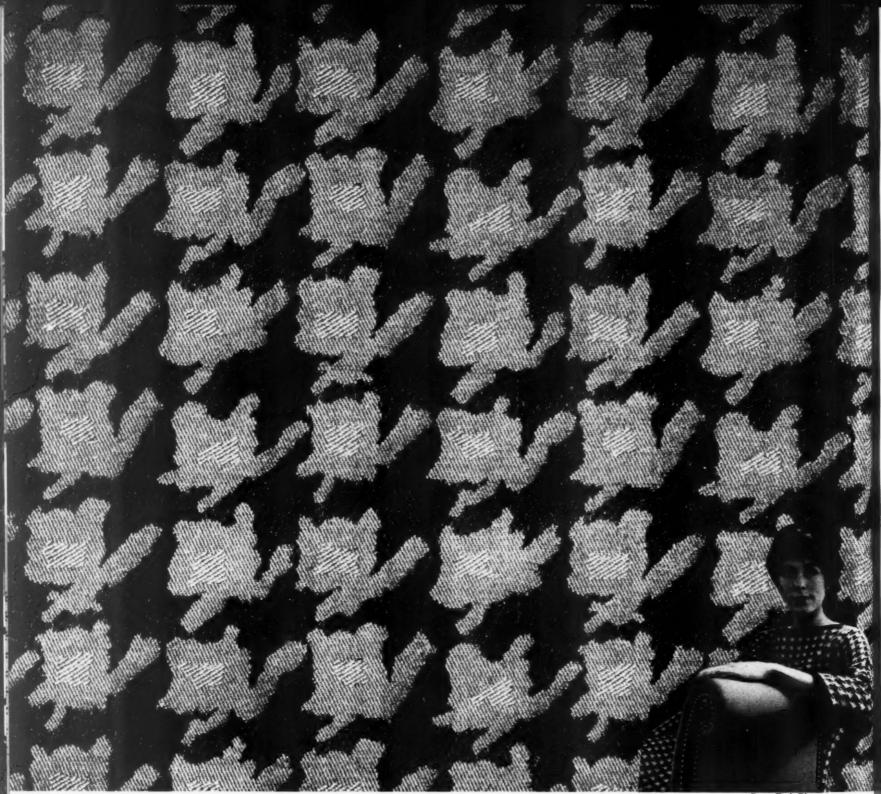
Bernard Buffet, the rage in Paris Art, exerts a definite influence on textile design

Wherever one goes in the circle of French fabric design, as well as in art circles, one hears the name Bernard Buffet. This talented young man's work, today ordered far in advance of his ability to create enough canvasses, is widely prized.

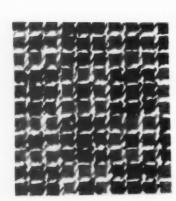
Just as the individual's signature is identifiable by some curlicue or line, the work of Bernard Buffet . . . if it is to be pinned down to a single characteristic . . . is easily identified by his sharp outlines. His paintings, carefully studied by top textile print designers, particularly, have led to a school which is characterized by previously unthought-of sharpness of outlines. This gives a fresh impact and appeal to even the most commonly seen objects in his art; and this is one of the design directions which textile stylists are following.







Peter Fink Photo



THE HOUND'S TOOTH DESIGN . . . and Checks and Checks

In all fabrics, both natural and man made, we saw emphasis among the artisans on the original Hound's Tooth Checks and variations of the Classical District Checks, always in one bold color such as black, rich brown or rich green . . . and this was further reflected in some of better collections of casualwear and sportswear apparel.

This trend (reported in American Fabrics #44) will undoubtedly make its appearance on a much broader scale as American designers become enthused over the trend to re-use this vital set of basic designs.





PAISLEYS ARE COMING BACK Stronger in both Wool Challis and Cotton Prints

While the central theme of the paisley design is the symbol of fertility which is expressed by
the pod within the stamen, the new trend is to regiment these designs in a more
orderly manner, whereas for hundreds of years the translation has been
more literal and therefore more of a random allover pattern.

The colorings generally adhere to the original hues which stemmed from Indian shawls and ultimately
led to the establishment of the printing industry in Paisley, England; although it was observed
that this adherence did not prevent the use of more fashionably acceptable





color-combinations, especially in the new printed challis wools and cottons.



Renaissance Patterns in Miniature

A New Direction in Which American Textile Designers
Can Turn Their Thinking

Alice Baldwin Beer, Cooper Union Museum

In the constant quest for a design theme which will meet a coming consumer demand, ever-increasing interest is being evinced in the Renaissance era as a source of inspiration. In this article the author suggests a way in which the true Renaissance motif and its basic design approach can be modified and in a sense be modernized.

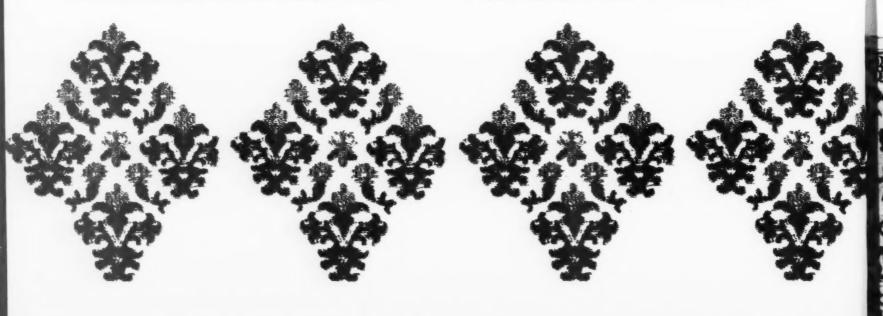
Suggestive of much delightful adaptation is a group of textiles in the collection of the Cooper Union Museum. Curious charm, small in scale, still lively in color (though three centuries have passed since they came from Italy's looms) and of a fascinating variety of skillful designs. Many are of an agile dynamic nature, their little flowering bars (a mazze tronchi) arranged in asymmetric pattern where the diagonal line catches the eye; others are contrived of S curves masquerading as feathery leaves; still others are in compact clever reduction of the large, opulent symmetrical textile patterns of the High Renaissance.

It is odd to come upon these in an epoch when so much textile design was architectonic; when following the growing enthusiasm of the humanists, the scholars, the merchant princes and the writers for the exploration of the thought and art of Greece and ancient Rome, the architects and artists evolved through three centuries those many radiant expressions of art which we know, in its various stages, under the name Renaissance.

No design, and surely no textile design, leaps full-blown and entirely new from the head of some weaver. This is plain in the evolution of textile patterns; turn the pages of any extensive work on European textile history and you will perceive in 15th Century materials the continued use of heraldic devices, the dependence on some form of the circular frame, the evolution of the ogival frame; the evidence of the absorption from the Near East of floral forms, as the pomegranate; from the Far East, the enlivening effects of Chinese textile art which had characterized such 14th Century silks as those from Lucca.

The painters of the 15th and 16th Centuries provide us with examples of the mingling of all these themes and the development of the balanced style, which as time passes will absorb many motifs from the "classic revival."

In the work of such a painter as Carlo Crivelli, in the robes of a Madonna enthroned we see the so-called Gothic velvet, where a delicate enframement of the pomegranate or palmette retains the ogival arch; later in that century, paintings display in dress of saints or priests or the Madonna the rich, involved but symmetrical arrangement of the pomegranate velvets, the fruit or flower (or both) used in endless ways as a favorite theme of so much Renaissance material. By the 16th Century, Veronese, in his Mystic Marriage of Saint Catherine, shows in the dress of the Saint another textile pattern theme: the foliage of the acanthus which, with its long heavily curved leaves springing from the central axis, is found increasingly in combination with the palmette, the motif of the crown and a richly developed patterning of flowers in long and intricate but balanced repeats. Another element of decoration found in these silks of the 16th Century is based on the jar or vase, from which spring somewhat stiffly, in balanced arrangement, some stylized plant form framed, of course, in the sym-







(At left) Cut velvet in green on a reddish brown ground, with a gold trellis pattern of small leaf scrolls enclosing the plant. (At right) Deep violet cut and uncut velvet on yellow ground shot with gold. The pattern shows small palmettes in staggered rows. Both fragments from Italy, 16th and 17th Century.

metrically curving vines and foliage; often with severely confronted birds or leopards amid the branches. Such design repeats are often thirty-eight inches long and are familiar to us, as they carry over into the 17th Century.

"Weighty masses bound together by strict rule, grandiose contrasts of direction and a mighty rhythm in the movement of the whole."... This is the phrase of a writer on Renaissance painting, but it might also be used to characterize the rich architectonic style of 16th Century silks.

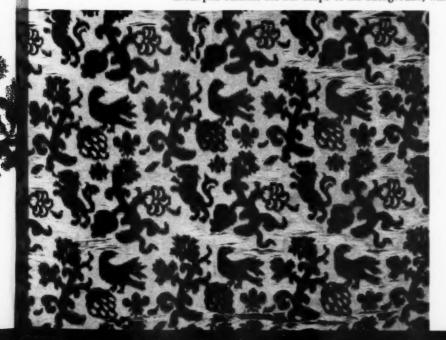
Why, then, in the mid-16th Century do we discover this merry group of little patterned silks claiming attention, in such contrast to the heavier grandeur of the big-scaled textiles? The answer is Fashion . . . a change in style of dress. The long Conventual robes of men were disappearing. The fitted doublet, with puffed and slashed sleeves; the short, paned trunks of the new fashion could not support the design scale of the big velvets, where a flower head might be eight inches

across. Woman's dress now assumed a tighter fitted contour, a stiffer skirt, often set off in sections by braid; a tight bodice and sleeve that might be slashed, or dangle a curious outer sleeve.

For these changing fashions the Italian weavers began to contrive the new types of material we are to consider. Examples appear in velvet, satin, damask weaves, brocaded silks and even in combinations of wool and linen, apparently rustic adaptations of the richer materials. Perhaps the velvets are most intriguing; for in these small designs, where the main element is often no bigger than an inch, are combined a cut and uncut pile, on a ground of some contrasting color, often shot with gold. The skillful outlining of the minute design of cut velvet with uncut loops gives texture to the material, the color combinations are endlessly pleasing, and the luminosity of the velvet against lighter contrasting ground supplies a changeable brilliance.

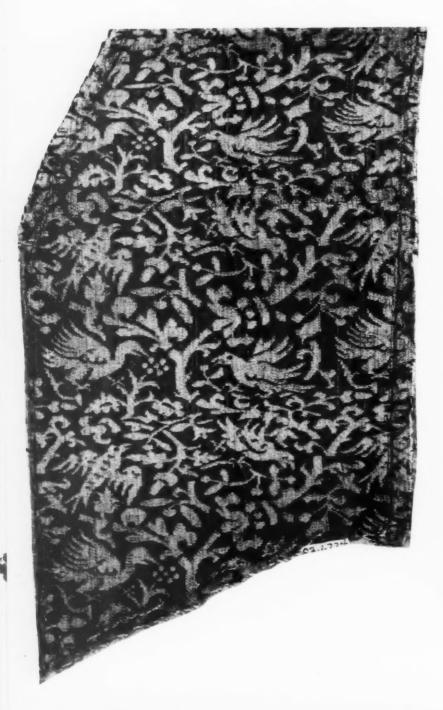
(continued)

(At left) Cut and uncut velvet in red with touches of green and yellow on a cream satin ground. Design consists of staggered rows of flower sprays with birds and rampant lions. Origin: Italy or Spain, 16th Century. (At right) Interlace or geometric pattern of hexagonal dots in brilliant green on cut velvet outlined with white. The green uncut pile outlines the bar shape of the background, which is red gold shot with metal. From Italy, 16th Century.

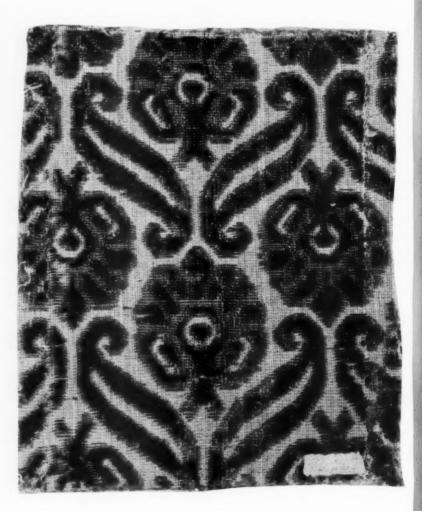








(Above) A soft green cut velvet on a cream ground shot with gold. Feathery leaf spray design in staggered rows. From Italy, late 16th to early 17th Century. (At left) Silk damask in yellow and green, depicting birds among branches, in the Chinese style. From Italy, 16th Century. (Below) A fragment of a yellow and green silk cut and uncut voided velvet; French, 19th Century (17th Century reproduction).



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But the ingenuity discovered in the little designs is most pleasing. Here is the little bar or stump with its flowering appendage, in many variations and combinations, and plainly it was a favorite, for the style was copied in a German printed linen of the 16th Century for those not able to afford the silk.

Equally interesting are the *little* adaptations of the big symmetrical acanthus designs, reduced with such skill to arrangements where the repeat is only about two inches long and the graceful minute framing vines may form a lattice effect around a miniature palmette. In other silks where the frame has disappeared the design now powders the ground. In one such velvet, amid alternations of active little flower sprays of wine red touched with brilliant green and yellow, appear birds and seated lions, not an inch high. This theme of the springy, dancing flower cluster with tiny fluttering birds pursuing each other, or being pursued, is found also in brocaded designs or in two-toned damasks.

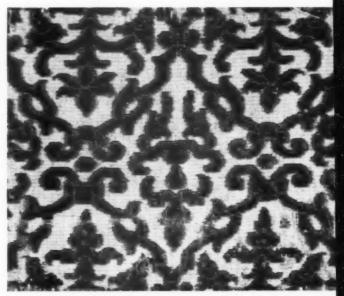
A third type of pattern equally interesting is the *interlace*, the entwined ribbon, or links or twisting band which appear in velvets or other weaves of silks.

Another technique in ornamenting velvet appears at this time. The pattern is stamped on a ground of cut velvet and produces an interesting effect of texture, of light and shade. In one such a lively, much-curved horn shape with leafy end is arranged in rows of alternating position. In another, small angelic creatures swing through space, faintly luminous on a ground of dark red.

Writing of this group of silks, Dupont-Auberville said, "The reputation of these silks, of which the richness seems never to have been surpassed, spread throughout Europe. Transformed into pourpoints and robes of state, they shone to the exclusion of all others in the sumptuous courts of our sovereigns." The flowery language of 1877 which Dupont-Auberville used in "L'Ornement des Tissus" may seem exaggerated; yet a glance at paintings of the 16th Century will confirm their popularity, for such painters as Sanchez Coello (who apparently delighted to reproduce textiles) labored to suggest the forms of the designs. And in the next century they are discernible in the cloudier portraits of Van Dyck and in Velasquez's portraits of Philip IV.

These active, agile little patterns move on into the 17th Century; they enlarge, and gradually merge with the more naturalistic styles of the late 17th and 18th Centuries.

To paraphrase the words of Fanny Podreider, who has so ably written on the history of Italian silks: The origin of these textile motifs proves once again the profound relation between the life of an epoch and its art, not only in the creations of the architects, of painters and of sculptors; but the decorative elements also disclose the history and eternal aspect of the costume of each civilization. — A. B. B.



(Above) A Ciselé voided twill velvet made of silk; in cut and uncut pile, in red on a deep cream ground; (possibly originally gilt). Italy, 16th to 17th Century.



(Above) A wine red satin brocaded in a detached design of flower sprays and rampant lions; in blue, green, rose and yellow. From Italy, 16th Century. (Below) A red stamped velvet showing the horn design in rows of alternate position. From Italy, 16th and 17th Century.





What Everyone should know about the Selling of WASH and WEAR

Properted by the EDITORIAL BOARD of AMERICAN FABRICS MAGAZINE

The Nature of the Fiber Influences the Wash and Wear Fabric

The first thing to understand about the merchandise you sell under the banner of Wash and Wear is this: The nature of the fiber which makes up the cloth has a great deal to do with determining how the cloth is to be processed (if at all) and how it is to be treated after being bought and worn. The merchandise is made of only one of these two types of fibers: hydrophobic and hydrophilic. (These are explained in more detail later.)

In the one case the fiber itself repels moisture which causes mussy wrinkling, repels a great deal of surface dirt, and causes the fabric itself to recapture its brand-new crispness and flat feel. But in the other cases (such as cottons, rayons and most blends) the mills apply a chemical finish which tends to impart these wonderful characteristics.

You, who stand on the firing line, must know exactly what your merchandise can do, and what it is unreasonable to expect; more especially, you must know (so you can tell your customer) how the goods should be handled after you have sold it . . . so that everyone will be happy, and nobody will be distressed by a return of the merchandise.

THE VERY FIRST WASH AND WEAR merchandise, as you may recall, was the nylon tricot lingerie. This educated women to greater freedom; they learned that by simply rinsing,

and then hanging the garment to dry, they could save all the time and labor of tedious ironing. And so, as mills and manufacturers learned to build WASH AND WEAR into hundreds of types of merchandise, naturally there was a waiting public to buy it. In the following pages we will try to discuss the basic characteristics which you have to sell, and what you should know about them to make your selling easier and more productive.

DEFINITION:

WASH AND WEAR can be applied to any garment which can be repeatedly worn, then washed in a normal manner at home, dried either in the open or in a machine . . . and still retain its neatness during wearing with little or no ironing required.

IF ONE STUDIES THE above definition, much of the confusion about WASH AND WEAR can be dismissed. It is not, for instance, satisfactory for a piece of merchandise to wash easily if it still takes heavy ironing. This is not what the consumer means when she goes shopping for WASH AND WEAR; and even if you sell it, you are only paving the way to a headache later. This does not imply that you should set yourself up as an expert, or that you know more than your department head knows about the subject.

Actually, the basic information you need is generally right on the merchandise hangtag. Read it. Know just how far you can go in making statements and suggestions . . . and you can't go wrong.

We promised you more explanation about *hydrophobic* and *hydrophilic* fibers. Rather than delve with you into chemistry, we have drawn up these simple pictures:

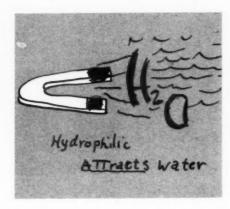
Hydrophobic Repels Water

Under this classification, in your stock, you have merchandise made out of these fibers; all of them come within the hydrophobic group:

Dacron Orlon
Acrilan Zefran
Creslan Zerel
Dynel Caprolan
Nylenka Chemstrand Nylon
Dawbarn Nylon Firestone Nylon
. . . and, of course, DuPont Nylon

Other chemical fibers (these are fibers made entirely through chemistry) are being developed, and you should make it a point to become acquainted with each one's nature and advantages. Meantime, the foregoing list includes just about everything you now have in stock. These cloths do not require a special WASH AND WEAR finish, because the fibers themselves repel water to begin with; therefore, the garments resist moisture, soiling and

retain their creases and pleats without ironing. Of course you must make it clear that, to attain a truly professional look, any garment should be lightly ironed at certain points: the cuffs, the front placket, the collar tips. The other group of fibers are the HYDROPHILICS; these soak up water like mad, and that is why they need special chemical treatment to give them greater protection.



The fibers which come within this classification are either the purely natural fibers:

Silk Wool Cotton

or the so-called manmade fibers in which the base material is cellulose (which comes from trees and plant life) and is then chemically treated so it becomes a fiber such as

Rayon or Acetate

Now, the inner structure of a cellulosic fiber is wide-open; moisture easily gets inside, and it takes a long time to dry it out. Therefore, when a garment is made of a fabric with a cellulosic fiber, the first thing that happens is that moisture in the air makes the fabric susceptible to messy wrinkling; then, when the garment is laundered it requires extensive ironing. To overcome these factors, the mills apply what is called a RESIN FINISH. Resin is a powdered chemical which is diluted in water; and as one of the steps taken in finishing the cloth, the mill processes it with a resin finish and then heattreats it (called curing) to make it stay put.

When this process is finished, the fabric sheds moisture just like a hydrophobic fiber; it resists soiling; and the fibers gain what is called the "memory" to return to their original flat dimension after drying out. This causes unsightly wrinkles and creases to disappear; but on the other hand, if a permanent-pleat has been put into the fabric it will always stay in place no matter how many times it is washed.



What the Consumer Thinks About Wash and Wear

After several years during which the public had a broad experience with various types of WASH AND WEAR goods, the DuPont Co. engaged the Opinion Research Corporation at Princeton, N. J., to find out just what Mrs. Public knew about the subject; what she thought; what she liked and was hoping for. These short paragraphs are very interesting, because they show that your customers are eagerly waiting for more and more, better and better WASH AND WEAR goods. So don't hesitate to offer them, providing you stick to the simple truthful facts and don't overclaim anything.

WOMEN DISLIKE IRONING THE MOST: 42% of women interviewed named household ironing as the chore they dislike the worst. So, a garment which promises release from tedious ironing has a 42% edge in self-selling. They do expect to do a little touchup ironing; but they do not want to buy merchandise that calls for a professional-at-the-ironing board.

* *

THEY CAN'T BELIEVE CERTAIN THINGS ARE WASH AND WEAR: so it is up to you to convince them that your company, as well as you, would not offer the goods as WASH AND WEAR if it could not stand up.

THE BIG APPEAL IS LESS WORK, MORE FREEDOM: almost 80% of consumers like WASH AND WEAR because it promises less work in the home. Stress this point in your own selling.

YOUNG WOMEN WITH FAMILIES ARE YOUR BEST MARKET: because they have less time to do tedious washing and ironing. They'd rather put the extra time into raising and being with their families.

ECONOMY IS A BIG SELLING APPEAL: because 70% of women honestly feel they can get along with a smaller wardrobe if everything is WASH AND WEAR.

AND THEY ARE LOOKING FOR ASSURANCE ON NEW FIBERS: so when you do get in merchandise which

was not previously accepted as WASH AND WEAR, you should exert special effort to make the consumer trust your company even with new fibers which may have just come onto the market.

LESS WORK FOR WOMEN

appears to be the one big clue to simple selling in any type of WASH AND WEAR merchandise. Call it more freedom, or less work; but be sure you continually emphasize the point that when a woman buys a WASH AND WEAR garment she is automatically expanding the time she needs for her family, her other housework, for garden or club work . . . or anything else. This is the big point to stress.

WOMEN WITH
BIG FAMILIES
are keenest over the
labor-saving in Wash and Wear

. . . and for a very simple pair of reasons:

(1) CASH SAVINGS ARE ENOR-MOUS when you consider a simple thing like a man's shirt. If there is one adult and one boy in the family, and if each one uses only four white shirts a week, at the average laundry-charge of 20¢-per-shirt this comes to \$1.64 each week. Even in a cheap shirt which originally costs \$4, at the end of the year the laundry-charge comes to \$10.40 per shirt . . . and it cost only \$4 to begin with! Now, multiply this by the number of shirts to be sent out each week, and you understand one reason why the consumer likes WASH AND WEAR.

(2) THE TIME SAVING IS A BIG FACTOR because whereas a truly professional ironing job takes at least 20 minutes, the average untrained young housewife can do the light touch-up ironing in less than 5 . . . and what a wonderful difference this makes in her free time!

So, between money-saving and time-saving, you can understand why the woman with a big family is vitally interested in WASH AND WEAR... no matter what the merchandise might be. Be sure you bring out these two points in your selling whenever you can, because they are the one big problem in the average customer's mind.

Wash and Wear (continued)

DON'T-SELL THE IRON SHORT

. . . because Wash and Wear needs light touchups

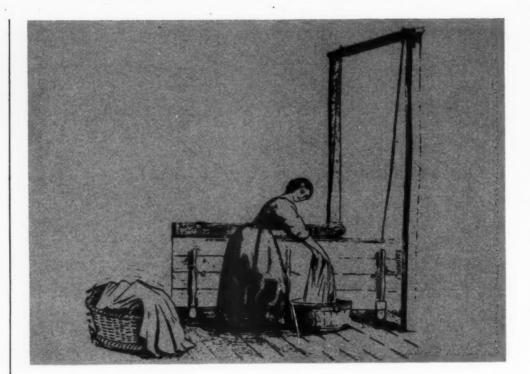
Even in merchandise made entirely of a hydrophobic fiber, the manufacturer suggests a little ironing at sensitive points before wearing or using the merchandise. So do not tell the consumer that WASH AND WEAR means no ironing whatever; and, as a matter of fact, the DuPont survey proved that women do not expect this miracle; they are happy over less ironing.

Another point which comes up frequently with the consumer is her question as to WHY MERCHANDISE TURNS YELLOW. Mainly this is the proof of what is called *chlorine retention*. If the resin is of a bad quality, or badly applied, what may happen is that the chlorine in the household laundry agent stays on the surface; then, when a hot iron is applied, the combination of heat and pressure turns the chlorine molecules into an acid which slightly scorches the fiber . . . and this is where the yellow comes from.

Unfortunately you have no way of knowing in advance when the resin finish is bad; but generally you may take it for granted that since your department head works only with reputable manufacturers, you should be able to sell with complete confidence. You also have the safeguard of laundering instructions on your hangtags; as we suggest, read them over carefully in advance, so that you may advise your customers just how to wash and iron if necessary.

On the next few pages we list most of the common questions which the consumer asks when she is interested in WASH AND WEAR. Every one of them can be a real nugget of selling information to even the most experienced seller, and they are especially valuable in giving your customer a convincing... and, we hope, a selling ... answer.

Reprints of this Wash and Wear editorial section may be ordered by stores or manufacturers for sales-training purposes. Minimum order of 100 reprints, \$25; in quantities from 250 up, \$15 per hundred. Please send order with check to American Fabrics, 152 East 40th Street, New York 16.



THIS IS **HOW** TO ANSWER EVERY MAJOR QUESTION ABOUT WASH AND WEAR:

What is a resin finish and how is it applied?

During the finishing process, the fabric is run through a bath including a chemical formula which contains a form of resin. The resinous content adheres to the binding points where the fibers intertwine, as well as the entire surface. Then, when the fabric is ultimately washed, the resin prevents the water from penetrating the fiber. Therefore, only surface wetness prevails, and this wetness evaporates relatively fast. The quality of the resin, as well as the intensity with which it is applied, determine the Wash and Wear life of the fabric.

What is crease-resistance?

This means the ability of a finished piece of cloth to withstand the tendency of any fabric to wrinkle badly, and to stay wrinkled until it is pressed. Crease-resistance can be built into a cloth by chemicals, and also with heat and pressure treatment of the yarns themselves; this treatment, in technical terms, gives the fiber a memory: it always reverts to the original form. Simply stated, this is why wrinkles hang out easily in certain fabrics.

What is a permanent pleat?

This is another instance of creating a memory in a fiber. With the use of chemicals, heat and pressure, the fabric takes on a pleat; once pleated, it is virtually impossible to lose the crease,

regardless of dampness or body pressure. Garments which have been permanently pleated revert to their pleated form after washing or dry cleaning, merely by being hung up.

At what temperature should Wash and Wear cottons be washed?

This depends entirely on the instructions which come with the particular article, because any variation in the percentages of fibers used to weave the cloth will directly affect the proper temperature at which the fabric should be washed. It should be mandatory, along every step of the way, that suppliers supply the most accurate information in order to ensure satisfaction

What is meant by color-fast?

In the interests of true accuracy, there is no such thing as permanent color-fastness. They very best which can be obtained is color-application which will remain constant for the life of the finished product. This is what the consumer expects, and is entitled to receive. It means that no matter how much the article is exposed to the elements, or how many times it may be washed, the color will remain true. What does chlorine do to the chemical finish in Wash and Wear goods?

As explained above, the chlorine particles adhere to the chemicals which are used in a substandard Wash and Wear finish, and cause yellow or grey shading. In a good finish, the chemicals, and the method in which they are applied, do not permit bonding with the chlorine, and thus the fabric remains in its original true color.

Are all synthetics Wash and Wear?

Not by any means. You must know what the fiber content is, as well as what type of finish has been applied, before you can tell the customer that a specific cloth is Wash and Wear. Be sure you obtain this advance information on everything you buy, if you plan to market it as Wash and Wear. Certain synthetic fibers have Wash and Wear built in; others do not, but require chemical treatment.

How does soap differ from a detergent?
Both form suds; but the chemical composition of soap and detergents is different. Soap tries to dissolve dirt and float it away; detergents purge the shirt chemically. A bad detergent, therefore, can also burn into the fibers and eat away their longevity.

What is meant by abrasion?

This is another word for wear. When a laboratory indicates that a fabric will stand up under a certain amount of abrasion, it means that test swatches have been scraped and rubbed with various rough materials to find out whether the cloth will stand up in service. An obvious example is the cuff of a man's shirt, which is subjected to a great deal of abrasion in both wearing and washing; the fold of a shirt collar, too, is constantly being rubbed by the hair on the nape of the neck.

At what temperature should Wash and Wear cottons be ironed?

Here, again, so many variations in blends are possible that accurate information must be obtained from the mill, the converter and the manufacturer in order to inform the consumer as to the proper method of ironing. Of course, in most truly Wash and Wear articles very little ironing should be required, and then only with a lukewarm iron.

What safeguards must be taken against shrinkage in washing?

A cloth which has been preshrunk through Sanforizing or any other reliable process will not shrink beyond the indicated point. Particularly in Wash and Wear goods, this is a most important element to be considered; a manufacturer who is either careless or unscrupulous may save a fraction of a penny with just-as-good shrinking process, but in the final Wash and Wear test the product simply will not satisfy the consumer.



What construction features are necessary for Wash and Wear?

Please refer back to the question about trimmings. In addition, you must look for certain other safeguards: Seams should be liberal, to avoid pulling-out during washing. Stitching should be close, and done with a dependable quality of sewing thread, for the same reason.

How do Wash and Wear cottons differ from synthetics?

The main difference is that, to attain a true Wash and Wear finish, the cottons have chemical processing at various steps whereas the synthetics, depending on type of fiber and blending, may require little or no processing. For instance, a nylon tricot nightgown needs nothing added whereas a cotton nightgown can be made Wash and Wear with treatment.

What are considered trimmings in dresses? in shirts? in suits? in lingerie? in bedspreads?

The body fabric may be completely Wash and Wear; but if the smallest item of trimming is not, then disaster can follow. Under the heading of trimmings must be included zipper tapes and plackets, shoulder pads, collar linings and interlining, interfacings for men's and women's suits, pocketing, seam binding and tapes, sewing thread, welts and underpetticoats.

What is meant by tensile strength?

This indicates the amount of pull a



thread, or a piece of cloth, will stand before it comes apart. This is an important factor in Wash and Wear goods; especially important is the tensile strength while wet, because it is during laundering that an article undergoes great strain, especially in a washing machine.

What manufacturing safeguards must be taken?

Besides the body fabric, every tiny bit of trimmings and findings must be dependable for Wash and Wear performance. Consumers are willing to pay more for the convenience of Wash and Wear; the manufacturer can afford to buy trimmings of guaranteed performance quality.

What is chlorine retention?

A poor Wash and Wear finish leaves chemicals which will hang on to tiny particles of the chlorine commonly found either in washing soaps or in the water itself. This ultimately produces a yellowish cast on white goods, or dims the vividness of colored goods.

It is one of the easiest ways to determine whether a mill has applied a good or bad Wash and Wear finish. Many manufacturers and retailers therefore insist upon putting swatches of the fabric through actual laboratory washing tests beforehand.

What is the difference between Wash and Wear and Drip-Dry?

Actually, the main difference is one of extent. The Wash and Wear garment should require very little ironing to touch up areas which require perfect smoothness: for example, the cuffs and collars of a shirt. The Drip-Dry article should be just what the name implies: it should dry out into perfect wearability after washing, with no ironing whatever. Actually, in the interests of accuracy, every article, whether sold as Wash and Wear or Drip-Dry, should be lightly ironed for a better effect.

How important is fading in Wash and Wear merchandise?

This is another facet of color-fastness. The color in a Wash and Wear cloth must be guaranteed not to fade, nor should it run or bleed. Fadeometer tests are simple and inexpensive to conduct: a swatch of the color is exposed to simulated sun rays for different lengths of time, and in this way the mill can state beforehand that the cloth will withstand so-and-so many hours of light before fading.

On this basis it is simple to compute the period of time in which a garment will hold its color, and whether this is what the consumer expects. FISHING FOR THE ANSWER...



TO WASH AND WEAR'S BIGGEST PROBLEM

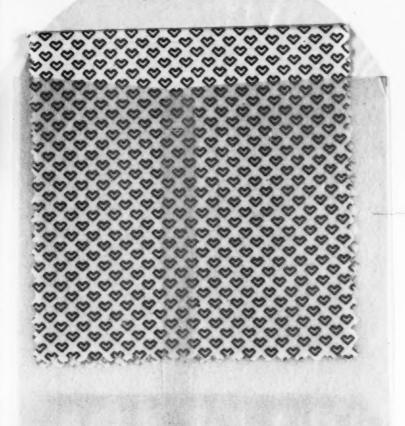
SELF IRONING FABRICS?

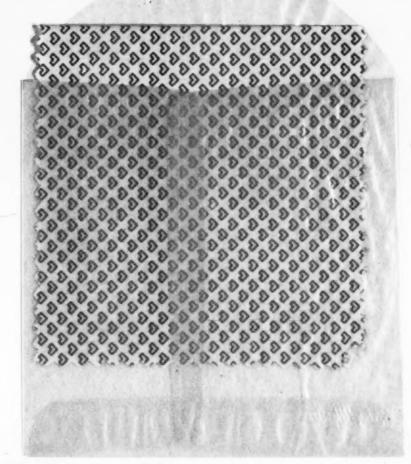
The Recently Unveiled Belfast Finish...a New Concept in Wash and Wear...is Heralded as the Self-Ironing Finish: a 136x60 cotton contains 8160 irons in every inch!

THE EXCITING NEWS that a self-ironing finish has been in work for some time had to make a deep indentation on the consciousness of the textile industry. With all the anxiety with which American women have clutched Wash and Wear to their bosoms; with all the things they like so dearly about it . . . the one big missing factor was a finish which would eliminate drip drying and ironing even on so-called minimum-care fabrics.

This has been the ultimate towards which the textile chemists have been working for a long time. Now it appears that Deering, Milliken Research has reached that point with Belfast Self-Ironing Fabrics.

The Belfast process enables the finisher to treat a piece of fabric made of a hydrophilic fiber such as cotton by permanently modifying its molecular structure so that it has the end features which the consumer has been seeking. Of greatest significance is the absolute permanence of these new characteristics. The hand is more luxurious and there is no telltale





MAKE THIS SIMPLE WASH-IT-YOURSELF TEST

Here are two samples of the identical piece of cloth. The one at the left has not been Belfast finished; the one at right has. For a quick test in your office or showrooms, put each one under the cold water tap of your water cooler; shake out the excess water and watch the Belfast-finished cloth dry into wearable shape under your eyes.



look or smell to the goods. It washes easily, without special treatment, and can be wrung out or spun in a washing machine. When it dries out, the surface is flat and smooth, and the garment ready for wear without ironing.

Deering, Milliken Research actually states that the Belfast fabrics are self-ironing. How it is done technically is something not yet revealed, but the process endows the fabric with built-in irons, thread by thread. In the final analysis, it is easy to understand why companies like J. P. Stevens, Cranston, Southern Bleachery & Print Works, Inc. (a subsidiary of Burlington), Cannon Mills and Cone Mills . . . themselves noted for picking the winners . . . have joined with Deering, Milliken in the production and distribution of Belfast fabrics. They, themselves, believe that Belfast is the satisfactory solution for those in textiles who have been fishing for the answer to the problem of ironing.

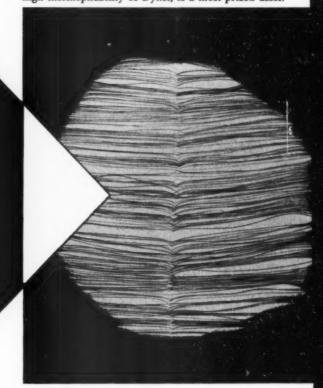
You can see the results for yourself by testing the swatches enclosed in the envelopes on this page. One is Belfast Self-Ironing cotton; the other is the same cotton, untreated. Immerse both in water, wring out (as hard as you can), line dry . . . and you see the difference.

THE SKELETON STRUCTURE OF A BONDYNE FABRIC DEMONSTRATES WHY THESE BUILT-IN SPRINGS WORK TOWARD PRESS RETENTION THE DEMONSTRATION: Note the manner in which the fabric behaves when certain tests are made. In the same pair of trousers, the bottom portion shows what happens when chemicals are applied to burn out the Dynel; the fabric immediately sags and loses its pressretention. At the top, the procedure has been reversed: a different chemical has been applied to burn out the acetate in the cloth; but the remaining Dynel still holds the press sharply. 66 AMERICAN PABRICS



The Dynel fiber forms a bridge! Like the steel cables which form a suspension bridge, Dynel in blend with other fibers makes it possible to install a rigidity which the other fibers alone could not impart. Crease-retention, because of the high thermopliability of Dynel, is a most prized asset.

By using a blend of 30% of Dynel fiber in the filling, great thermopliability is added to the total cloth. This enables the fabric to retain its original press under conditions of moisture; at the same time, wrinkles caused in ordinary wear are fought off by the inbuilt "springs" contributed by the Dynel fiber.



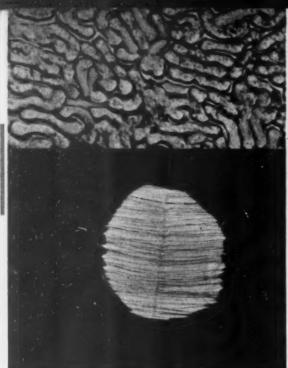
How Bondyne Bonded Fabrics Produce Qualities Eagerly Sought by the Big Volume Purchasers

The story of Bondyne fabrics (as in every other chemical fiber development) is one which revolves around inner structure; or, as one might put it, of playing around with permutations and combinations of the molecules until the chemist arrives at an arrangement which leads to the desired performance capability. Firm order is, as chemists learned, a prime requisite. A piece of wood, or of metal, has a rigid and tightly organized arrangement of molecules; conversely, a blob of tar or other soft material is made up of polymers in a fluid and irregularly defined arrangement . . . which is why the total mass is pliable and will shift in shape under slight pressure.

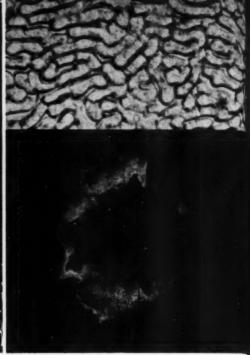
With these facts firmly established and agreed upon, the task of textile chemists seemed to ease; knowing the properties of each chemical, and having in mind the desired performance character of a specific fiber, the job became one of selecting chemicals and causing polymerization to attain the result. This, of course, resolved itself once more to knowing how to build the inner structure . . . key to a fiber's performance.

For some time before the advent of Bondyne, textile technologists had been working with chemical fibers to whip the problems of wrinkle resistance and press retention. Bit by bit they became convinced that these characteristics could successfully be built into a blended cloth by the use of polyester and acrylic fibers; and experimentation proved that they were completely correct. The marts were filled with fine fabrics which blended such fibers with wool, with worsted, with cotton and with silk; they stood up under gruelling tests (even including that of jumping into a filled swimming pool with a suit on, and then letting the suit dry out without

(please turn







THE DYNEL ACTS LIKE THE CABLES ON A BRIDGE

(at the left) In a piece of cloth which blends Dynel and rayon, the rayon has been chemically burned out. Note how the remaining Dynel fiber, which has been preset, retains a definite press-line.

(at the right) The same piece of cloth, this time with the Dynel burnt out, shows that the rayon by itself does not hold the press. However, the rayon is necessary for its own desirable characteristics.

INNER STRUCTURE: KEY WORD IN TEXTILE FIBERS

Once the chemist learns how to arrange molecules, he is well on the way to making a new fiber with valued properties. When a large group of molecules huddle together, the result is called a polymer; and the process of huddling is called polymerization. Dynel is a Polymer, a scientifically planned arrangement of molecules to attain a desired inner structure.

(continued)

ironing, to prove that it retained its original press). But one major problem still faced the textile industry: how to bring such a desirable characteristic within the reach of the true mass consumer market, on the double basis of fiber cost and the utilization of fibers like rayon and cotton?

Working closely together, the company chemists and mill executives did a mass of both theoretical and practical research and experimentation; they then called on converters to apply the results to their own lines. Today the market has successfully bridged the price gap between the polyester and acrylic blends and popular-priced cotton, rayon and acetate blends for men's, women's and children's apparel, with cloths which deliver neater wear and easier care with normal finishing.

When used in the prescribed precise blend of 30% Dynel in the filling only, and subjected to a heat-setting process in the finishing, the Bondyne fabrics develop hundreds of thousands of Dynel "springs" in every yard. These "springs" possess a built-in memory to return to the position in which they were originally heat-set in the finishing process; and this is why the fabric resists wrinkles to begin with, and retains the original heat-set press. In terms of consumer satisfaction,

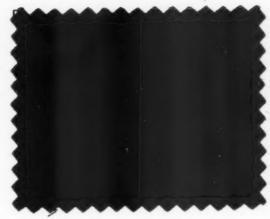
it means that a pair of slacks, a skirt, or a jacket made of a Bondyne fabric will respond well to the thermal treatment of a tailor's steam press or of the home iron.

To gain a thorough understanding of just how the Bondyne fiber blend functions, study the photographs shown in these pages. Since the 30% Dynel content has been permanently pressed through heat-setting when the cloth was finished, when the other fiber has been burned out the sharpness of the press is easily visible to the naked eye. Conversely, in the other photograph, when the Dynel has been burned away you can see that the other fiber does not possess a press at all. These photos depict optically the press-contribution made to the blended fabric when the filling contains 30% Dynel, and has been heat-set to a press.

Bondyne fabrics (Bondyne, it must be understood, is the Greenwood Mills name for the entire group of similarly blended fabrics) may include blends with rayon, acetate, cotton and wool; in constructions currently available ranging from sheen garbardines, tropicals, poplins, novelties and dobby weaves, sateen, broadcloth, twills, and work clothing fabrics; and the weights run a broad gamut to meet differing market and end use opportunities.



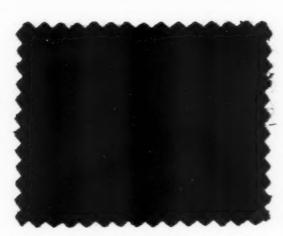
ROSEWOOD FLANNEL: The engineered blending of rayon and acetate in the warp, and rayon and Dynel in the filling, imparts to this fabric true neater wear, easier care. This flannel has been time-tested and proven in the men's and women's wear trade.



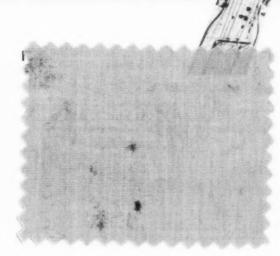
GREENWOOD-CALIFORNIA'S NYLODYNE: This Bondyne fabric is woven with a 100% filament nylon warp and a blend of 70% rayon and 30% Dynel in the filling. This tropical weight fabric has the distinction of the 100% warp of nylon. This means woven wash and wear in end-use garments like tropical slacks, sport shirts and outerwear.

What Bondyne Is:

Bondyne is the name coined and owned by Greenwood Mills to designate the entire range of fabries in which the company and its licensees use a 30% filling of Dynel fiber, in blends with cotton, rayon, acetate, or wool to achieve crease-resistance and press-retention.



REEVES HOPSACKING: Woven with a spun rayon and acetate warp and a filling blend of 70% rayon and 30% Dynel. This Bondyne fabric with the built-in crease is a natural for men's slacks, skirts and Bermuda shorts.



STEIN-TEX BROADCLOTH is a blend of cotton and Dynel in the filling, on a 100% cotton warp. It is offered in a wide range of fashion colors in the women's and children's wear trades for dresses, skirts, blouses, and swimwear. It is currently being promoted together with Bondyne chino.





THE HANDS

"THE ILLNESS OF MODERN MAN COMES MOSTLY FROM HIS FORGETTING THE LOVING AND INSPIRING AND CREATIVE USE OF THE HANDS."

BY DAISETZ TEITARO SUZUKI

In the beginningless beginning, that is, when there was yet no time, Spirit thought, "Why not embody myself in some form instead of staying all alone in the solitariness of absolute self?" With this thought, the whole universe in all its multitudinousness came into existence. Spirit was no more itself in its naked spirituality. It had form now, and form is infinitely varied and functions in infinitely varied ways. Man, as one of these forms, appeared with consciousness, and consciousness came with hands. Human consciousness is Spirit individualized and mirrors the latter in itself. The hands are the instrument with which Spirit works and goes on creating.

The above is the metaphysical way of explaining the world and consciousness.





Dr. Suzuki is the foremost Zen philosopher whose writings have made such a profound impression on western thinkers

Consciousness was, perhaps, awakened in man when he began to use the hands to satisfy something more than mere physical needs. As long as man was bound to earth and could not make free creative use of his hands, he had nothing to distinguish himself from other living beings. He could not create.

In the course of evolution, man managed to free his hands from the earth and use them as tools with which he could, in turn, fashion things into other tools. In time, the hands, together with the arms, acquired efficiency, which meant fingers were differentiated.

The rise of consciousness, I surmise, was simultaneous with the hands ultimate separation from the earth. Acquiring consciousness, man separated himself from brute existence. The transition meant that man henceforth molded vessels not only for eating and drinking, but concerned himself as well with the shaping of urns and bowls that were beautiful to look at.

Hands and consciousness continued to function together. Hands were sharpened and man had all kinds of cutting machines. Hands were lengthened, and man reached suns and moons and scraped the heavens. Hands increased in sensitivity and man probed the secrets of existence.

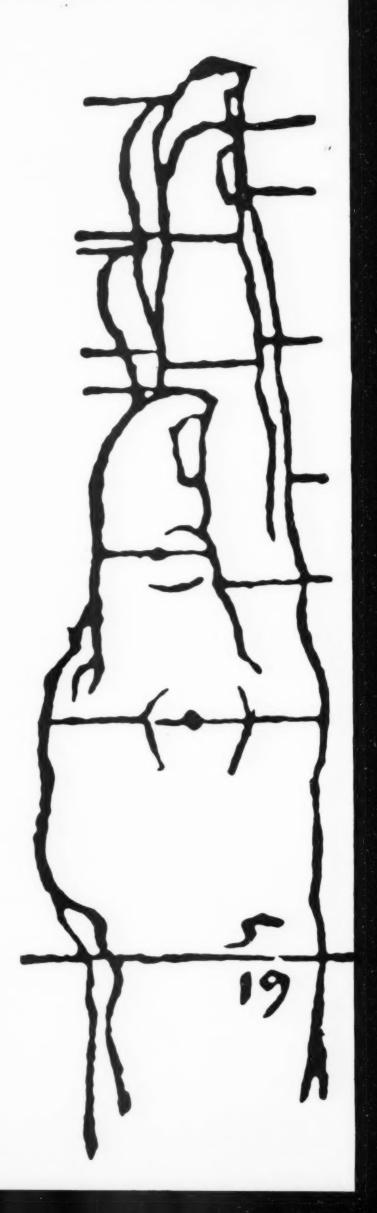
While technology symbolizes the scientific and the utilitarian aspect of hands, the totality of the significance of hands is not exhausted. Hands still retain and communicate the essence of spirit. For it is hands alone that create objects of art. Even language embodies a hand function, since it lives as a consequence of being inscribed on papyrus or stone.

Machines, on the other hand, are functions of the intellect — not spirit. They generalize and impersonalize. No works of art are products of the machine. When hands are converted into machines, they cease to be creative in the true sense, because they become impersonal. Intellectualization and creativity do not make a good team. When the artist goes beyond the brush, the chisel, and the wheel, his products no longer reflect his personality, his creative originality. Technical skill does not constitute the beautiful.

Modern man is too intellectual, too sophisticated, too specialized, too generalized. In him there is too little of the primal man. This is to say that he has forgotten how to use his hands creatively in his daily life. True, he picks up his pen, he writes out his bills, he handles his mechanical devices, but he has no urge to discover in these acts something which leads to the revelation of his inner self.

Seeing is perhaps the most intellectual of our sensory acts; hearing comes next. But both are localized, and represent only partially the emotional fabric of the whole man. While touch is concentrated in the hands, especially in the finger-tips, it is diffused over the body. Touch thus symbolizes the totality of man's sense of his physical being. There is something basic and primeval in touch; seeing and hearing are only the differentiations of this sense. To be aware of the reality of what he sees and hears, man must finally touch the object and directly testify to its solidity and authenticity. Hands are thus both passive and active, receptive and aggressive, impressive and expressive. They strew flowers

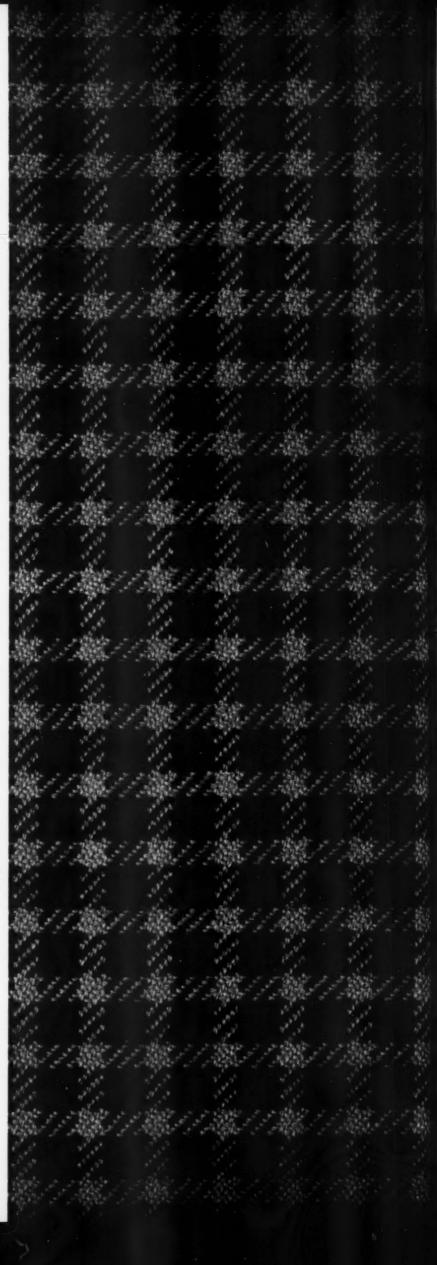
(continued on page 97)



Fabric is the Antecedent to Fashion

A fabric well designed and styled often inspires the couturier to create interesting new modes in apparel. An example is this novelty coating fabric of Orlon and wool, developed cooperatively by Du Pont and Lesur of France in late 1957; it appeared in showings by Jacques Griffe and James Galanos in fall 1958. This was only one of the several thousand fabrics considered semi-annually by the top designers in Paris, New York and San Francisco.







HOW DUPONT'S FABRIC DEVELOPMENT PROGRAM BUILDS SALES FOR THE ENTIRE TEXTILE INDUSTRY

By adapting available Fibers to desirable Fabric Ideas Du Pont's Fabric Development Group opens up Sale Paths

Du Pont makes fibers. Until one familiarizes himself with the workings of Du Pont's Fabric Development group, it might logically be asked: Why should Du Pont go to such an extent to develop fabrics which can be used by the textile mills . . . why not merely say, this is what we make and this is the price? The answer, just as simply is that it is good business to do so; that this helps to sell more fiber by helping to sell more fabrics. It is a fact, too, that much of the position as well as the prestige of Du Pont in the world of fashion stems more or less directly from the 33 years in which Fabric Development, supported by pioneering fiber research, has been a keystone in the arch of Du Pont's textile fiber structure.

This program was initiated when Du Pont and other chemical fiber companies found a generally scornful attitude toward their so-called artificial silk back in the early days. The most esteemed fabric houses could see no use for the 150- and 300-denier bright viscose yarns then available. The change in attitude of the textile industry and the haute couture toward chemical fibers over the intervening years is so intriguing, that a few words should be said about the work done in the interim.

A New Objective and a New End Use

In order to demonstrate the versatility of its new chemical fibers, Du Pont, in the 20's, decided to duplicate with some of its cellulosic fibers the exquisite silk fabrics then being woven by European and American mills. This was in direct opposition to the entire basic theory of basement-type fabrics toward which the first chemical fibers were directed. A special fabric development group, created to carry on a proving-by-doing program, ran into mechanical as well as chemical problems. Of course, 30 picks of a natural fiber bulk up differently and take up a different space area than 30 picks of a

EDITOR'S NOTE: DuPont follows the philosophy of showing mills and converters new ways in which they can use DuPont fibers at a profit to themselves.



Nina Ricci's evening gown of shimmering silver lame moire of nylon, acetate, and metallized yarn of "Mylar" polyester film.

Moire — exemplified by Yves St. Laurent of Dior. A crisp, full-bodied Hurel fabric of Orlon acrylic fiber and acetate.

FABRIC DEVELOPMENT

cellulosic fiber. Many other types of problems came up, particularly as applied to the study of fashion as a motivating influence. Ideas had to be perfected in ample time to meet new fashion trends early enough for the mills and manufacturers to make money.

But primarily the function of this group was to help break down the barriers of prejudice against rayon (which in turn helped to open the floodgates for other and newer fibers). At first they duplicated, as best they could, existing constructions and aesthetic qualities previously owned only by silk. But as they developed their own skills, as they grew more and more aware of what the industry wanted (it was not long before designers were spelling out their hopes and dreams in fabric)

In this section of the Chestnut Run textile laboratory, the most modern equipment and technics are used in drawing and spinning, to obtain firsthand knowledge of a fiber's performance characteristics. new cloths were developed from specially formulated yarns.

The Change in Market Philosophy

The progress of the Fabric Development group was beset with interesting conditions. The 1929 depression created a buyer's market. This assisted the group when they came up with intriguing new fabric ideas, and the continuance of this psychology ran long enough (right to the prewar days) to imbue everyone with the value of the new fibers and the development work being done with them. Mills, manufacturers and retailers learned that it was easier and more profitable to sell goods on the strength of ideas, rather than by the pound. On the other hand, when this nation had to jump headlong into war goods production, the program's importance was de-

Weaving Area — Du Pont tests new fiber behavior in standard fabrics, develops new fabric designs and weaving techniques for improved quality and reduced costs.







The new Paris skirt line by Balmain, in a soft beige basket-weave of Orlon and wool from Lesur.



Dior gown, by Yves St. Laurent; brilliant massed jet beading and dramatic color contrast of black nylon tulle over pale copper tulle.

emphasized. Apparel fabric development dropped by the wayside. Everyone was thinking only of war work.

The war ended . . . and Fabric Development again went into full swing. Time moves swiftly; but it was a period of years before the Du Pont Fabric Development program evolved to its present importance and scope. All of the work with the early cellulosics had helped to formulate both the thinking and the breadth of the division. But it wasn't until after the war that it became possible to work as well as think in terms of new fibers. In the late 40's such developments as Dacron polyester fiber and Orlon acrylic fiber issued from the test tube. And, of course, there were new and improved forms of the old fibers.

Knitting Room — Textile Research Laboratory technologists learn how to make new kinds of fabrics with new fibers and yarns, or by modifying or redesigning standard machines.

The industry had accumulated a great bank of knowledge pertaining to the natural fibers, the early cellulosics, and, to a limited extent, in regard to nylon. But, when it attempted in apparel to apply the old rules to the new fibers, it was immediately apparent that there was a need for a more scientific approach to such problems as weaving and knitting blends of natural and synthetic fibers, of dyeing and finishing, cutting, sewing and heat-setting.

Paramount in Du Pont's fabric development thinking was always the matter of basic economics; all the way down the line, the end result must bring forth a workable fabric at a mass selling level . . . and with a profit to everyone. Du Pont has probably done more in the area of man-made fiber blends (please turn)

Dyeing Area — The variety of dyeing and finishing equipment found in Du Pont textile research laboratories allows duplication on small scale of all standard industrial techniques.







Fabric Characterization rooms at Chestnut Run provide a great variety of tests of fiber and fabric properties.

(continued)

than anyone else, for the simple reason that with five chemical fibers it had to develop the tools and the ability to sell in all fiber end-use markets.

A Three-Pronged Approach

The Fabric Development group works almost simultaneously in three directions. Yet, in the final analysis, these objectives result in the one ultimate — sales:

- 1. Fabric characterization of new fibers.
- 2. Immediate development of new yarn concepts.
- 3. Development of prototype fabrics illustrating new concepts in blends, construction, and dyeing and finishing, which give the mills added economies and give the consumer a more aesthetically acceptable fabric . . . and her money's worth.

(continued on page 78)

Case History for Jacketing Fabric of Dagron Orion / Cotton



OBJECTIVE: To impart iridescence and the prestige look to an economical wash-and-wear fabric.

DEVELOPMENT: The logical approach to obtaining the yarndyed effect was through a piece-dye route. This was impossible in the standard fabric blend of Dacron polyester fiber and cotton. Fabric research showed, however, that by using a 65-35 blend of Dacron and cotton in the warp and 100% Orlon acrylic fiber in the filling, cross-dyeing could be accomplished. This fabric by Reeves Brothers, Inc., is one of the interpretations of Du Pont's prototype work.

Case History for Tropical of Dacron | Orlon



OBJECTIVE: To combine the best functional properties of both Dacron and Orlon in apparel fabrics, and broaden opportunities in wash and wear.

DEVELOPMENT: Yarns of Orlon and Dacron were woven in arranged patterns to permit styling through cross-dyeing, thus providing an economic wash-and-wear fabric.

These fabrics are now in volume production at several leading fabric sources. In this fabric by J. P. Stevens, another dimension was added by reversing blend levels in warp and filling yarns. The two basic yarns were 80-20 and 20-80 blends of Orlon and Dacron. In cross-dyeing, the predominant fiber in each yarn took one color, the minority fiber adding an undertone. The result was a glen plaid with a heather effect.

Case History for Flannel of Orlon / Wool



OBJECTIVE: To improve performance in worsted flannels through blends of Orlon and wool.

Development: Early development showed that a fabric embodying a high percentage of Orlon blended with wool would materially improve crease retention and add resistance to bagginess. Further development work was directed toward processing a 70-30 blend of Orlon and wool on either the rayon or American system of spinning. This resulted in lowered processing costs.

The new blend could be cross-dyed, allowing piece-dyeing rather than stock- or top-dyeing, and a further reduction in cost.

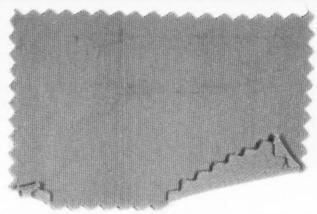
Several volume producers are now in production of their versions of the processes. The fabric illustrated here was developed by Abbeville Mills, and is sold through Milliken Woolens, Inc.

Case History for Crepe Tricot of Dacron, Cordura, Rayon, and Nylon



OBJECTIVE: To obtain a wash-and-wear quality corduroy of Dacron polyester fiber and cotton.

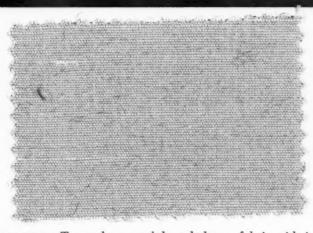
DEVELOPMENT: Vanetta Mills became interested in developing a corduroy with the outstanding performance features of blends of 65% Dacron and 35% cotton. A fabric was developed through the efforts of Du Pont and Vanetta, and a grey goods producer (Deering-Milliken). Main problem was establishing denier blends to produce the best pile formation in the filling. Comprehensive finishing studies involved controlled shearing, anti-static and special heat-setting treatments for improved pile definition and outstanding dimensional stability. The resulting fabric, shown here, is completely wash and wear; has a residual shrinkage of less than 1%, outstanding crease retention and wrinkle resistance. Another plus is a durability rating approximately 75% higher than conventional corduroys.



OBJECTIVE: To develop a filament-yarn crepe-like tricot blouse fabric with wash-and-wear performance.

DEVELOPMENT: Stumbling block in this idea was achievement of a proper fabric texture. The solution involved use of a plied yarn of Dacron polyester fiber and Cordura rayon in the front bar of the machine and a low denier nylon yarn in the back bar. The shrinkage differential that exists between the components of the front bar yarn resulted in the desired pebble effect when the fabric was finished. This fabric is Fischer Mills' commercialization of the prototype work.

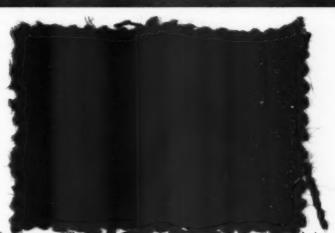
Case History for Upholstery Fabric



OBJECTIVE: To produce a subtle upholstery fabric with improved durability and brighter colors.

DEVELOPMENT: Synthetics in an upholstery fabric with a spun-yarn appearance might pill. Ultimate solution was use of Taslan textured nylon yarn in combination with filament nylon in the warp, plus a slubby rayon in the filling of the fabric. By developing a warp-faced fabric, pilling was prevented through use of the textured and filament yarns, but the desired hand and texture of a spun yarn were attained. This combination also allowed improved luster and a subtle play of color highlights in the fabric. This, plus the use of rayon in the filling, helped to cut production costs. This luxury fabric by Cheney Brothers is the first commercial adaptation of the new technique.

Case History of High-Fashion Fabrics



OBJECTIVE: To tran are rarisian design ideas into fabrics of potential mass application.

DEVELOPMENT: Du Pont, in its fabric development work, pays particular attention to the part played by French and American designers in forecasting fabric trends. Each season a group of high-style fabrics is created by Du Pont, and manufactured by Hurel and Lesur for submission to the fashion designers in New York, San Francisco and Paris. Such fabrics meet rigid and critical standards for quality, color and design, and have an added feature of performance.

The hound's-tooth fabric of 50% Orlon acrylic fiber and 50% wool, shown here, was executed in coats and ensembles by Jacques Heim for his 1958 Fall-Winter collection. It is made by Hurel.

FABRIC DEVELOPMENT

Fabric development, when it is constructively done, costs a great deal of money, time and effort. This necessarily limits such work to those companies able to afford this expense. When properly conducted and then properly merchandised, fabric development becomes a fruitful aspect of any good business. But, in the final analysis, it is mainly from the larger companies that one may expect industry-wide benefits from development work. This applies not only to textiles, but to steel and carmaking and fruitgrowing.

The Small Mill Is in the Planning

On the other hand, the small mill has many advantages for the industry; and the utilization of Du Pont's Fabric Development work is one way in which the smaller individual mill can take advantage of its mobility to move rapidly into a profitable new fabric field.

At this point, it should be brought out that effective as is the Du Pont work, its success in practical application stems from the close liaison with its own merchandising divisions and with mill people. Intensive prototype work on both a short range and a long range basis is done in Du Pont's Textile Research Laboratory at Chestnut Run near Wilmington; but the final product is the result of close collaboration with the mills — with men who apply the results of their practical day-to-day mill experience in the development of a new construction, a new finish, a new coloring treatment. This means the running of many actual prototype fabrics at Chestnut Run and at mills, for Du Pont and its customers prefer to see and feel and test an actual sample, rather than make a decision based on paper work and theory alone.

(continued on page 81)

APPROACH TO FABRIC DEVELOPMENT ...

Du Pont's Fabric Development Group Consists of 22 Technical Men, Headed by M. Kenneth Ryan

The descriptive phrase which best suits Ken Ryan is "realistic perfectionist." Born in New York City, spent his early life there and in Natick and Wellesley in Massachusetts, his first job after graduation from Lowell Technological Institute was as a wool broker in Boston. The United States Testing Company and the former Silk Association of America asked him to collaborate with other experts in establishing classification standards for raw silk from the Orient.

His next assignment was to sell the new system to the Japanese. He spent all of 1929 in Japan performing this task. His next move was to Shanghai, China to liquidate an office maintained there by U.S. Testing and the Silk Association. The Chinese Government (Nationalist) in 1930 induced him to become a consultant to the Ministry of Industry, Commerce and Labor under H. H. Kung, later Prime Minister of the Republic. He established silk testing and grading bureaus throughout China, carried on laboratory studies for improving silk production, and set up two textile mills for the government at Canton. After five years, he established his own exporting firm. Japan's invasion of China in 1937 put an end to the Ryan export firm. Returning to America in 1939, found that the advent of nylon and growing war clouds made silk a

risky proposition. He applied for a job with Du Pont — and got it. Research and technical work on new fibers was his task until 1947, when he was appointed manager of consolidated fabric development work for all fibers. The Ryan approach to Du Pont fabric development work is that of the hard-headed perfectionist. "Fabric development makes sense only when the cost element is taken into full consideration," he says. Beyond the cost equation, Ken's group must first answer five vital questions before taking an idea into the laboratories. These are:

- 1. Is it a new concept?
- 2. Is it practical?
- 3. What would such a fabric contribute over and above existing fabrics?
- 4. What is the market potential?
- 5. Is there a profit opportunity for Du Pont customers and Du Pont?

Here, then, is the man . . . head of the team that has evolved one of the most effective methods known to keep the textile industry informed on new and improved products, economies and technology.



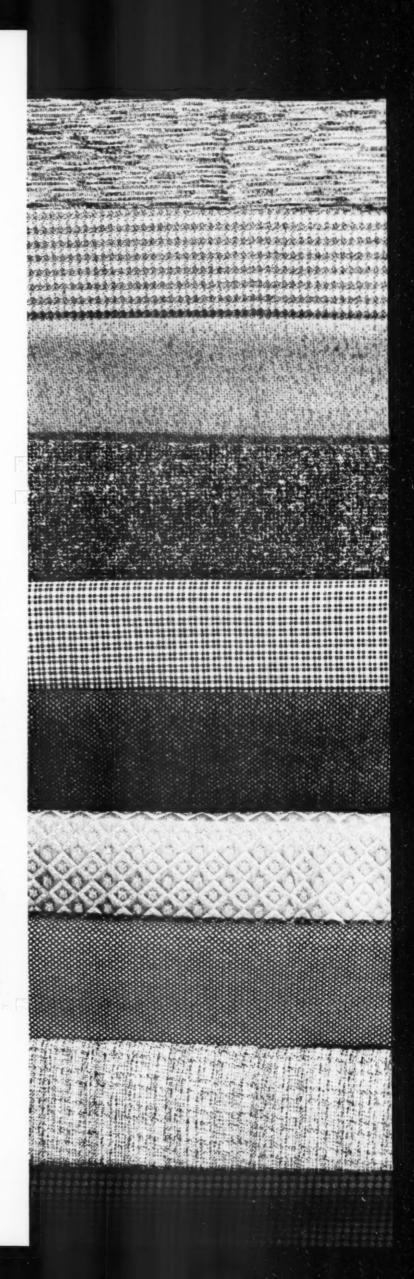
Fabric development concepts start at the blackboard with Ken Ryan . . . and his sparkling group of assistants. Free interchange of ideas is a cardinal rule at such meetings.

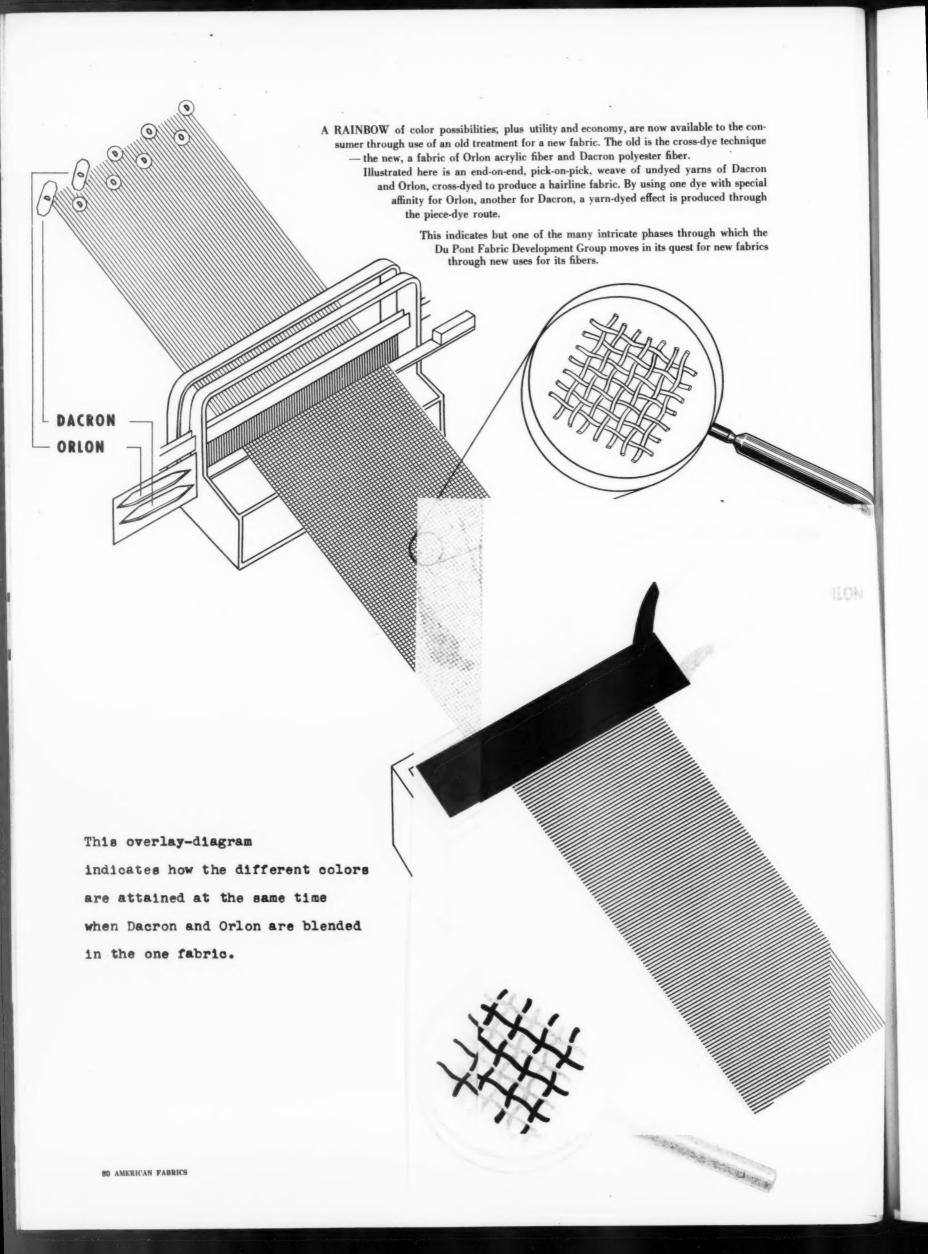


SOME
RESULTS
OF
DU PONT
FABRIC
DEVELOPMENT

(At left) A group of prototype filament fabrics designed specifically for women's wear. Among the illustrations is a moire fabric composed of acetate and "Orlon" acrylic fiber, which helped spark a revival of the old classic in modern fibers by the Paris couture last August. The relief pattern is a matelassé of Dacron polyester fiber combined with metallized Mylar polyester film. It is washable. The plaid design is a styling concept applied to the conventional 65/35 blend of Dacron and cotton. Other illustrations include jacquards, failles, screen and warp prints composed of one or more of Du Pont's five man-made fibers. In some instances, silk or wool blends provide an added feature.

(At right) An array of recent prototype fabrics made from spun yarns composed of man-made and natural fibers. The fabrics are designed to cover a range of end uses including men's and women's wear and home furnishings. Included here are coating fabrics of 50/50 blends of Orlon and wool, and home furnishing fabrics some of which utilize Taslan textured yarns of Du-Pont's polyfibers. The fabrics encompass engineering principles in the yarn structure such as various twist levels and ply combinations to give unique textures.





FABRIC DEVELOPMENT

Often the small mill has little of the required equipment or personnel for chemical research. This is where Du Pont can and does provide real help. On the other hand, highly skillful and individual development work is frequently and brilliantly performed within the confines of each mill's specialty. Today Du Pont's Fabric Development work covers a truly broad area. The original staff of experts has been augmented with men particularly gifted in specific fields, many of whom were involved in the pioneering development of fibers or yarn forms which are today commercially available.

The Du Pont World Library of Fabrics

Man-made and natural fiber fabrics from every corner of the world are collated and catalogued in the Du Pont library of fabrics in New York. The number of exhibits runs well into the thousands; and each fabric sample is indexed for reference to the voluminous files of technical information built up over the years. This library is kept available to members of the entire textile industry.

Mention has been made of the Textile Research Laboratory at Chestnut Run. Inside the walls you will find facilities for exploring fiber-to-yarn conversion, for weaving and knitting, for dyeing and finishing, and for other operations as they would be carried on in the commercial mill. Integrated with the productive facilities are a series of laboratories which constantly check out the physical, aesthetic, economic and utilitarian properties of development yarns and fabrics. This blends theory and performance under ideal conditions.

Fabric design, construction and testing done at the laboratory are aimed at every major textile end use, covering all apparel, home furnishings and industrial application. Programs of either short or long range nature are carried out here. These may include helping a customer work out a weaving problem in one week, or conducting a "self-started" blend-level project which might take three years of study. The latter, incidentally, is the type of project which gave the entire industry an easy method of determining what combination of fibers would provide the optimum in fabric behavior.

Special Problems Get Special Care

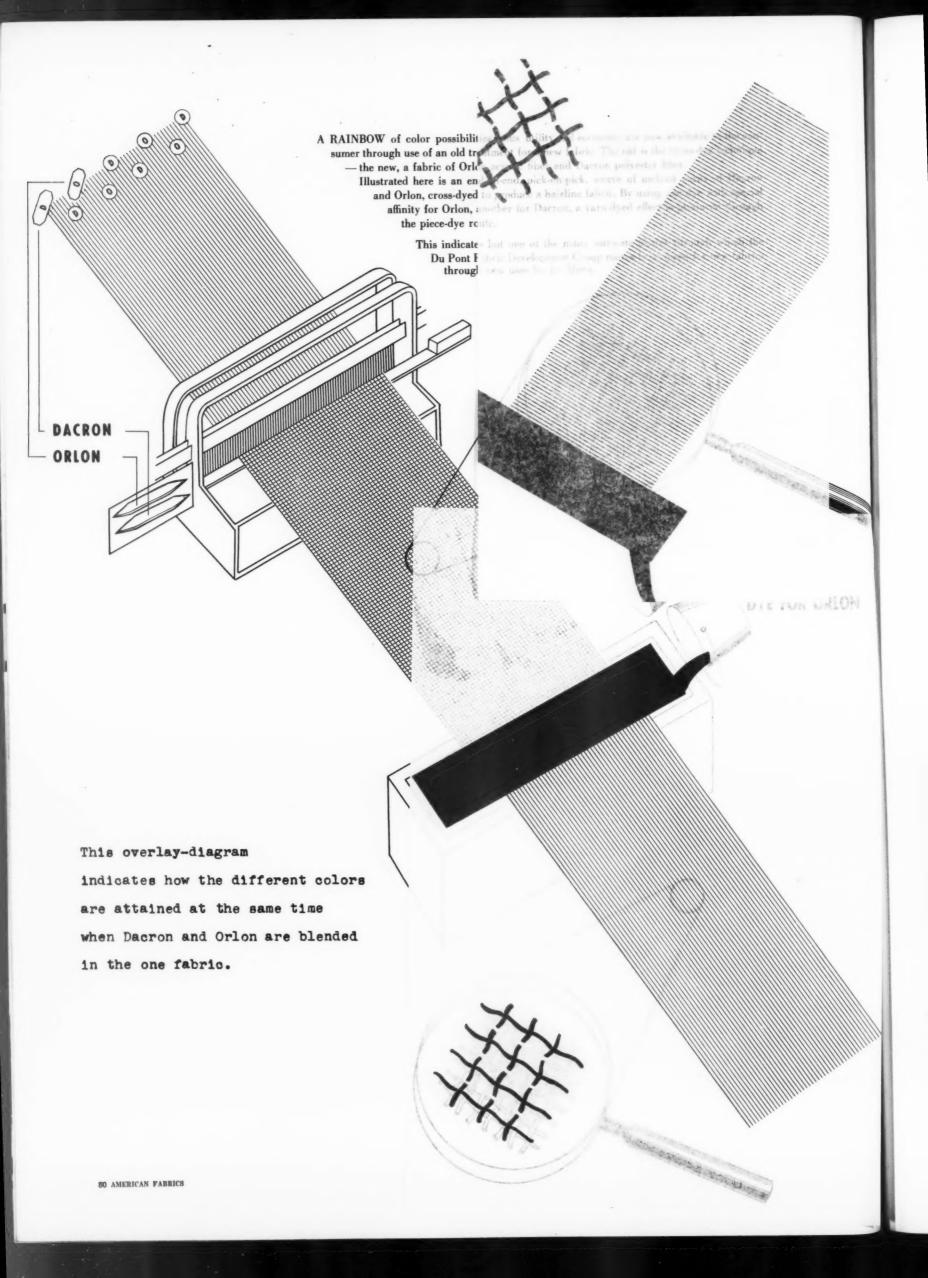
While the major function of the Fabric Development group is to develop new concepts in end products and their manufacture, rather frequently a special type of problem, calling for a radical approach, will develop. Cooperation of Du Pont's Research Division is then enlisted. A case in point was the use of an electronic brain to determine the limits of pilling in sweaters. In this experiment, basic research data on physical properties of various deniers of various fiber and fabric requirements, plus construction limits, were fed to Univac. The objective was to determine which yarns and which construction techniques, such as plying, spinning and twisting, would produce the best sweater construction. This was a problem which might have been solved through some 400,000 actual knittings; but, Univac, by being fed the right basic facts, solved the problem in hours — to the delight of sweater manufacturer, retailer and ultimate consumer.

Much more, of equal interest and value, can be told of the work done by Du Pont in fabric development. But, in the final analysis, the point is that through this vehicle Du Pont opens many doors to new business for the mills and manufacturers alert enough to use it. Du Pont's Textile Fibers Department considers this function one of its most important, not only for the company, but for the entire textile and softgoods field.

END

Novelty and staple fabrics created by Du Pont's fabric development group illustrate the versatility and adaptability of their fibers in fabrics that are both beautiful and functional.





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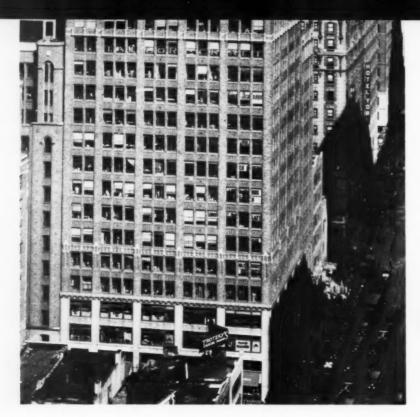
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THE RESIDENT BUYING OFFICE: A PLUS FACTOR

Little Understood and Therefore Much Maligned, the Resident Buying Office Can Steer Textile Houses to Consumer Trends

Resident Buying Offices, representing the independent retailers of this country, come mainly within two categories:

- a. The Self-Owned Office which is owned and operated by the employees of a group of stores. Examples of this type are the May Co. Offices, the AMC, or City Stores.
- b. The Fee Offices which operate generally as representatives for one store or organization in a city, on a fee generally based on annual store volume. These include offices such as Kirby Block & Co., Mutual, Arkwright, to name a few representing department stores; others like Specialty Stores Association, Carr Buying System, William Loweth and others cover the requirements of specialty stores in the women's and children's fields; and offices like Consolidated Clothiers, Samuel F. Poster, and Affiliated specialize in men's and boys' wear.

One thing is common to both types of office: they must show that they have delivered worthy service during each year to hold their jobs. Another common point: just because a certain manufacturer fails to get orders from a specific office, his sales department is mighty sure that some other manufacturer has the office on his payroll. It should occur to the manufacturer that the only way in which the buying office can continue in business and grow, is by being as honest for its clients as it can possibly be.

Still another point in common:

Most textile companies fail to get their stories across to the resident buying offices of this country.

In quick denial we know the average converter or fiber company will hasten to assure us that they include buying offices in all of their mailings. But we are equally sure they will admit that when they make up a schedule of field-demonstration, buying offices come far down the list . . . generally so far down that they never receive personal attention and explanation.

Doesn't this seem silly when you consider that the resident buying offices, representing *several billions* in retailing, get the close ear of store executives as well as individual buyers . . . and when you understand that even the greatest prima donna of dress buyers must make her first stop at her buying office to discuss trends, before she goes into the markets? For weeks before the advent of the store buyers, the resident office has been assiduously plying the highways and byways coordinating the story on silhouettes, on fabrics and fibers, on colors, and even on price trends . . . not only for the store which sends its buyers into the markets, but for the many more who cannot afford this expense.

Lamps burn late through many nights; information has to be weighed and sifted before trends appear . . . and then come endless inside discussions as to recommendations to be made to their clients. For it must be remembered that many a merchant depends to a large degree on the advice he gets from his buying office . . . for merchandising policy as well as for individual purchases. The days of the occasional fill-in purchase are still here, once the selling season opens; but far overshadowing this in importance to the store is the preliminary groundwork the office can lay out for the storekeeper before the season begins. This is the critical point in merchandising; the area in which stores either get a quick start on profitable best-sellers on which they can reorder, or start with a sad stock of markdown-babies.

What the Textile Firm Should Do:

We are in full agreement that the Saks-Fifth Avenue and Neiman-Marcus and the Bullock people should be enlisted enthusiastically behind a forthcoming new textile idea. But we strongly believe that the really big push should be behind selling the Resident Buying Office people. Not as an also-invited; not as a should-have-been-sold group . . . but as the very first people to excite.

If a new fiber will perform well; if a new color is the Paris favorite; if a new type of Wash and Wear cloth is coming up . . . tell it and sell it to the Resident Buying Offices first, at a special meeting. They can, as a group, put over anything sound in the quickest possible time . . . if they are told in advance. This puts it up to the sales manager of the textile company to take the job as his personal assignment . . . because it takes a big-leaguer to sell these big-timers.



CROSS-LINKED CELLULOSIC FIBER

ENTERS the FABRIC SCENE

Courtaulds' New Cross-linked Fibers Widen the Scope for Cellulosic Fibers in Apparel: Corval and Topel Make Debut

This is the story of a new development in cellulosic fiber technology. Chemists in Courtaulds' laboratories have succeeded in producing a new class of fibers, in which cellulose is combined with other compounds in such a way as to bridge across, or cross-link the cellulose chains. The resulting fibers are not only chemically different from cellulose but also different in many important physical properties. The first two fibers of the new class to be developed are being offered under the trade marks Corval and Topel.

Corval lends itself particularly well to blends with other man-made fibers and wool. In knitted outerwear, for example, the use of a coarse denier Corval staple gives a wool-like hand with good laundering qualities. In lighter weight fabrics, a 3-denier staple gives a soft, luxurious hand. Attractive experimental fabrics have been made from blends with Orlon, Dacron, Arnel, Zefran and wool. Corval takes well to resin treatment and also can be caustic treated.

(please turn)





The marvelous precision-dancing of the Music Hall Rockettes is no more amazing than the way in which

Corval has recently been introduced by a leading textile mill, Deering-Milliken, in a new lightweight fabric made from 50% Corval and 50% Orlon as illustrated. Due to Corval's worsted-type hand, as well as its ability to take brilliant shades of dye, the resulting fabric has met with success in the women's wear field, in both dresses as well as sportswear, and in children's wear. This fabric will be represented in many of the leading manufacturers' lines in the spring of 1959.

Topel, the other cross-linked fiber recently introduced by Courtaulds, has been blended with cotton and nylon by J. P. Stevens as illustrated to produce a fabric for slacks and other uses. Because of the low swelling properties of the cross-linked fibers, Topel lends itself to beam and package dyeing. In the use of Topel, weaves such as gingham, checks and plaids are easily obtainable with high weaving efficiency. Topel, like Corval, takes resin finishes well.





Courtauld chemists have regimented the molecules within the cellulosic base to form the new cross-link Corval and Topel.

The new cross-linked fibers can be dyed with all the dyestuffs normally used for natural and regenerated cellulose fibers. In addition, they have an affinity for acid, mordant and premetalized dyes which are commercially used for wool, silk, polyamide, acrylic and regenerated protein fibers, but which do not dye natural or regenerated cellulose fibers. This additional dye affinity has advantages in dyeing blends of the new fibers, for example, Corval with wool, in that solid shades can be more

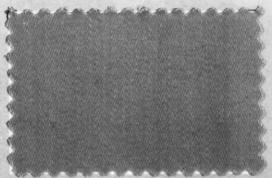
easily obtained than would be the case with cotton, rayon or acetate blended with wool.

Work done to date with the new fibers indicates that they have promising applications in the wash-and-wear field and in fabrics in which high crease recovery properties are desirable.

Conval

Topel Blend





J. P. Stevens' Brussels Sheen blends cotton, Topel and nylon.

Tall . . . soft-spoken . . . gentlemanly . . . and keen-minded when it comes to textile ideas. This is the essence of Alexander Shields, shown here with his prize Afghan hound.

The open-mind approach

The imaginative use of textiles helps

America's foremost mens fashion creator

To know instinctively what is correct and in good taste; to break with tradition without violating its principles; these describe Alexander Shields, designer of men's fashions.

In his effort to emancipate man in the way he dresses, Alexander Shields solved the problem by using what is considered the most difficult fabric to work: knitted jersey.

Knit construction and texture allow for the utmost freedom of movement, a way of life not unknown to men in the universal use of shirts and sweaters. Knitted wool jersey in suits now adds a new dimension to men's fashion comfort; and lends itself to the taller, trimmer and slimmer look.

On this page are seen some of the Alexander Shields' fashion firsts, which began with the jersey jacket, the striped tie, the kimono, and the fly-front shirt, all of which were pace-makers in the industry. His discreet but bold use of color is increasing the number of his followers among the finest retail stores from coast to coast.



Ties made of peau de soie woven in Switzerland. Straight and long-cut.



Wide-wale corduroy country suit for outdoor luxury.



Wide-wale corduroy expressed in the new "Dinky" and the shirt jacket.



Wool knit jersey jacket for golfing, motoring or just puttering.



The luxurious cashmere kimono, lined in pure silk twill.



The traveling wool jersey kimono, a packable necessity.



The new washable silk pongee classic shirt with fly-front and fly-cuffs.

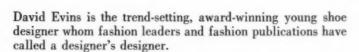


The wool knit jersey jacket in the inimitable Shields cut.



DAVID EVINS . . philosopher of footwear

His Concept that Footwear Can Have as much Character as Apparel Has Built a Surprising Type of Shoe Business



His background as a fashion artist has given him an authoritative sixth sense in coordinating shoe fashion with good fashion. He believes that the well-shod woman is a welldressed woman; that the foot has as much character and individuality as the curve of the figure or the grace of a smile . . . that the line of the shoe has as much sex-appeal as the flirt of a skirt - and as much allure!

This daring American designer has made the shoe look like a delicate adornment, rather than a heavy necessity.

He was the first to set the tapered trend of the lean slender look, when he first introduced his Spanish last with its thinly pointed toe and needlepoint pencil heel, the utmost in the pointed look which has taken shoe fashion by storm. He is famous for innovations, not only in silhouette such as the patty shell, but also with shoe materials of woven ribbons, imported tie silks, Venetian needlework, pigskin and fur.

He Drapes Like a Dress Designer

David Evins is the only modern designer who creates directly on the foot, draping and shaping in the manner of the great couturiers. He is also such an accomplished sketcher that his sketches for his own ads set a trend in layout and the use of styled silhouette in high fashion advertising which has been copied throughout the country.

David Evins claims he uses more fabrics on shoes than anyone else - linens, tie silk, embroidered metallic fabrics, satins, brocades . . . even flannels. To him fabrics are ideal for the after-five shoe; women love the softness and glamour of fabrics and a designer can get textures and colors in greater variety than in leather. The fashion magazines have created a great excitement in shoes, especially in featuring the monochromatic look. Years ago, designers in showing their collections put black or brown or navy shoes on models. Today he designs over 100 pairs of shoes for the Galanos, Norell, and Zuckerman collections.

Years ago, textile firms were not interested in selling 20-yard cuts to shoe people, but they have a different attitude today because the reorders add up to quite a quantity. Evins works mostly with Bianchini and Staron fabrics, but he also goes to Italy because the mills will weave to his specifications with highly original results. Of course, reordering is difficult.

David Evins designs more from instinct and emotions than from reason, because for fashion and color they are more reliable sources of inspiration. Because fashion is never static, but ever changing, he also has to rely on his inner sense to know that perhaps the well-accepted Spanish toe is on its way out to give way to a more rounded flat toe. Asked why the American woman is now ready, he cannot answer logically. He just instinctively feels that she's ready for it.

He introduced the boot for home entertaining as a bit of a

gag and to his surprise it has taken on quite well. His new big trend for late afternoon and evening is the dull silk shoe.

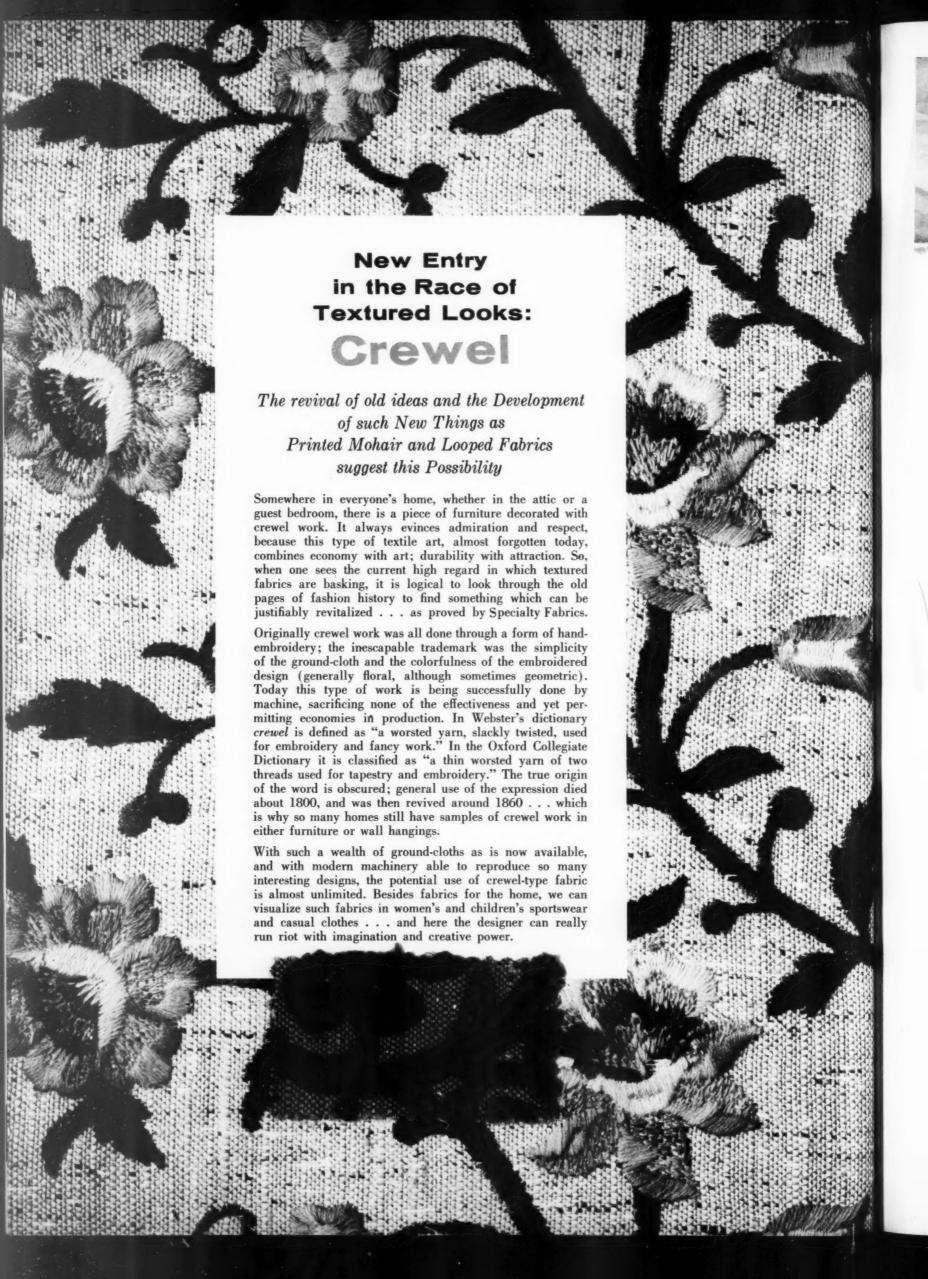
The goal of this distinguished, English-educated designer is to create the couture look, fit, fashion and quality in shoes the cosmopolitan look of the elegant woman in the fashion capitals of the world. That is why his production methods and standards are as near custom-made as modern shoe manufacturing will permit.

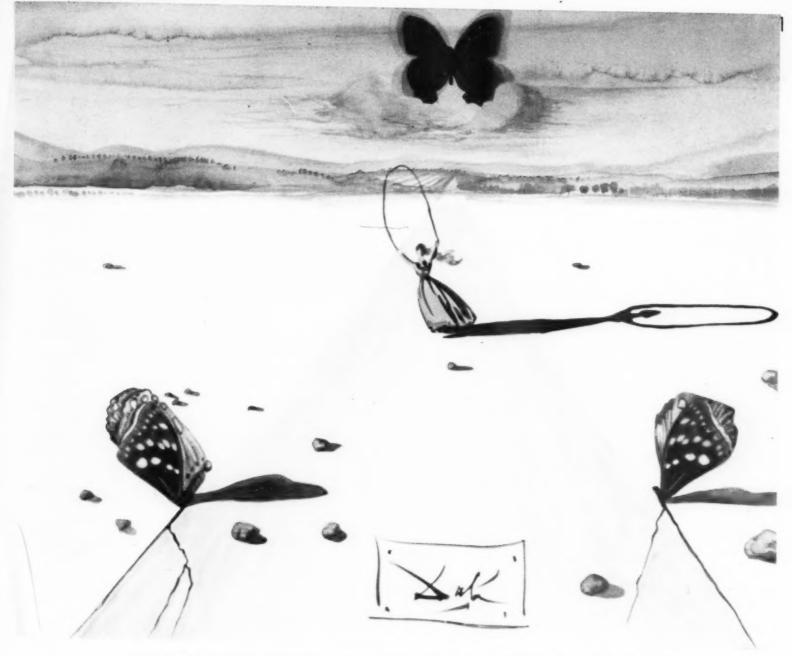
For these reasons, he launched his unique designer presentations (many others have followed his example) in order to more closely approximate the ideal conditions of couturier and client, and to be better able to interpret the variations of social needs and fashion in all sections of the country. This understanding of women, the desire to personalize the Evins shoe, created his slogan "Especially For You" . . . and the custom of stamping special order shoes with the customer's own name.

Travel is an important part of Mr. Evins' designing plan. He is in constant search for unusual and rare materials embroideries, new and native treatments in all corners of the - special hides from England, woven raffias and silks from Italy; also hand-woven leathers from Spain, evening brocades from France, motifs from the East.

This ability to foresee the future fashion and meet it with something new and beautiful has brought David Evins every important award there is to win. The American Fashion







"The Dazzling Dawn of the Butterfly". . . an original painting by Dali, reproduced courtesy of Wallace Laboratories.

ONCE UPON A TIME...

the True Tale of Three Giants and the

Lovely Princess of the World of Fibers,
and how they can live Happily Together

NCE UPON A TIME in the World of Fibers there were three Giants. One, who was the oldest (so old that very few people knew exactly when he was born) was named Cotton. He was a Vegetable Fiber, so called because he grew from a bush in the fields. The second Giant was named Wool; he came from the fiber which grew on the Backs of the Sheep which roamed the Countryside. The third Giant was made by Man... and we shall tell you about him later.

Also, in a far, far and unknown land lived a fabulously beautiful Princess known as Silk; she was a cousin of sorts to the Three Giants, being a member of the Fibers Family.

Wanderers and Pilgrims and explorers who came to know about this wondrously beautiful Princess came back home with stories about how lush, and lovely, and rich to Hold and Behold was she.

Even the story of how this Princess came to be born is very Interesting. It seems that a



Chinese maiden of royal blood was whiling away time in her garden with several of her ladies-in-waiting. As was the custom at that time, they had gathered several dozen cocoons spun by moths which had fed on the leaves of the mulberry trees. By accident, while playing with the cocoons, the Princess dropped one into a steaming bowl of hot water; and when she grasped one Thread to pull the Cocoon out of the bowl, she observed that the Thread became Longer and Longer, until the entire Cocoon was Unreeled; and then, she saw that what she held in her Hand was a very long Thread of an Unusually Soft and Lustrous fiber. Later, when the Fiber dried out, the Princess saw that the Thread had a Brilliance and sheen of a Rare Quality; and that at the same time, it took a Tremendous amount of Strength to tear the Thread apart.

This is the story, as it has been handed down through the ages, of how Silk was conceived. How it was Developed is still another Tale; one just as Interesting. But suffice it to Say now that even though the Chinese set down a Severe Penalty for anyone caught trying to Smuggle the offspring of this precious new process out to other Lands, it was only a Matter of Time before Japan and then the Balance of the Civilized World possessed the Secrets of Sericulture and Silk Weaving.

Now among some people, Silk too was considered a Giant or perhaps a Giantess; but actually, this title was a relative one, because while she was truly the great aristocrat among the upper classes of the world, by law and by Economics she was Unknown to the masses except as Something to possess Some Day when they might themselves become Wealthy or Titled.

But be that as it may, it was war that gave the beautiful Princess her greatest setback. For the land of Japan had always been Looked Upon as the home of Silk, and when, due to war, Japanese Silk was not on the Scene her popularity inevitably suffered — nay, even declined.

For one thing, Silk, in the wartime, had Lost its Biggest Bulk Market: women's Hosiery. Just at the time when Silk became Unavailable to America, the Chemical companies had introduced Nylon in Hosiery; and even during the War years they continued to release Just Enough nylon to keep women's Appetite sharp, so that when the War did end, the American public was Tremendously eager for nylon hosiery. And so, when the Shooting had died down, and Silk was again Available, American women had already Fallen In Love with nylon; and you know what a Woman In Love is. Not only in hosiery but in other areas as well, the public, by and large, had grown unaccustomed to Silk.

But with the shooting stopped it was not many years before the Fiber which was so Universally Beloved for so many years began to regain her status — to be Resold through Re-education, through use. For, after all, does not Silk hold rare Qualities which endeared it to many Millions of Women through so many centuries? Did not they gain an Emotional, even a Sensual Lift from the feel of warm and Living Silk? Did not Silk prove that it had Long Life despite its so-called Delicacy of Touch? And do not these Advantages suggest that, if they were intelligently and Interestingly put again and again before the Public, Silk could Regain at least a portion of the existing Market? Indeed Silk has already shown quite Remarkable powers of Recovery in the Fashion Apparel industries. And in this Respect, Direction of Greater Recovery, it should be Known that several Good Thoughts have suggested themselves for Consideration by those who have Most to Gain. For after all, how this Return to Silk can be accomplished is a Matter which must be Resolved by those most Deeply concerned with Silk itself.

One has to do with Research and Improvement of the Fiber itself; and in this record it can be said that in various quarters Research has already resulted in certain rather Commendable developments. These pertain at various levels which include not only Spinning and Weaving but Finishings as well. In Japan, as an instance, a Mill near the City of Kyoto has finally Come Forward with a truly hand-washable finish for Silk; and few can Debate that such a

Recommended . . .

Much more research to solve the problems of washing, spotting and creasing.

Development must certainly be of Great Stimulus to the sales of Silk. Nor does this indicate that Research is approaching the point of Finality in the Minds of Silk People; the World may expect, quite soon, Announcements concerning still more Wonderful Improvements.

Where Silk needs Assistance more Immediately, it is held, is in the Area of Promotion and Education. For, despite the quite evident Growth of Silk during the past few Years, it must Never be forgotten that Many Millions of women and girls still know No More about Silk than its name; these are the Consumers who grew to Maturity during the War Years when the Fiber was in no way to be Bought in this country, and so the Problem with them is one of both Stimulation and Education, and this Resolves itself to Promotion. If it be not presumptuous, the Thought might be advanced that Those who are concerned with Silk at the very Basic Level of the Fiber itself, having the Most at stake and thereby the Most to Gain, might Conceivably set aside an even Greater sum of Monies to be Invested in such a great Project.

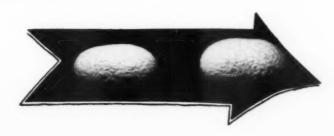
But as in all Problems which beset Business, not One but Several roads are open to a solution; and as is quite Often found advisable, the Silk People should follow more than the One road at a time. But before Delving into a certain possibility, it may be best to hold a short Discourse on Business Nature, which after all is merely an Extension of Human Nature. As has been all too Well known for many years, human beings Resent change. Thus, when a new Family moves into a Neighborhood and thereby Threatens to change the Balance, it ofttimes precipitates Hostility on the part of the Old Residents; and while this hostility gradually Lessens and the newcomers ultimately become part of the Neighborhood, the interim period is prone to be one of Unrest and internecine Conflict which uses up Energy that might Better have been put to the Development of the community as a whole.

In a Similar manner Business too often glances with Uneasiness at the Newcomer; and too often uses up precious Energy in Apposition, whereas the same energy might have more Profitably been used to common Advancement. Ultimately such a situation is Corrected, to the glee and Profit of all; and in the area of Textile Fibers much has been done to mold the Benefits of each Fiber to those of others, and in this way Advancement has been attained. We hold in mind what Transpired when the first Manmade Fibers appeared, how the Natural Fibers viewed them with Suspicion and open Hate; and then how the same Attitude was evidenced as newer Fibers came upon the field. Now, happy to state, the Fibers have learned to Live Together in every sense; and this has Resulted in greater Profits to all.

This may be the Signpost for the Road Upwards which Silk is seeking; and it may well Eventuate that it will lead Silk to one of the high Ledges on which the other Giants now live. For while it is only to be Expected that Cotton, Wool and Manmade Fibers would fight Bitterly against the Loss of their Lofty ledges, it is Equally natural that they would Gladly make room for Silk to share their Roosts if there were an Indication that the community as a Whole would Prosper. But the mere Asking does not of need mean the Getting of such a desirable Location for Silk. It is understandable that Wool or Cotton or any of the Manmade Fibers should Blend with Silk, for indeed this is a fiber which not only blends Well but brings with it a number of Fine promotable Qualities which both men and women Love dearly.

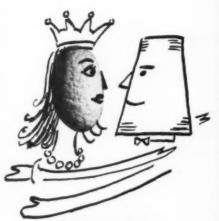
It would appear, therefore, that one of the Major approaches for Silk is to move still further in the direction of Demonstration to the other Fibers, not in words but with Specific examples. If, for instance, it is Contemplated that a Blend of Silk in such and such a Percentage in Conjunction with such and such cousin fiber would hold great Appeal to women for a Suiting, then it would seem Sensible to make actual fabric of this Type and, with it in hand, Approach the Weaver and show him why and how he can Best utilize the Silk and other Fibers together . . . and thereby gain additional outlets for silk.

MORAL: If some of the above approaches are done measurably and intelligently, if education and promotion are stressed, it is almost certain that Silk will soon find itself again Ensconced on a high level, and in good company, with Profits accruing to All.

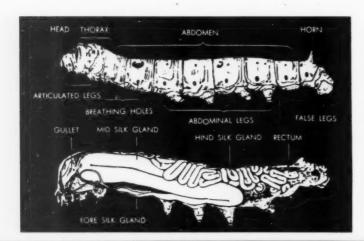




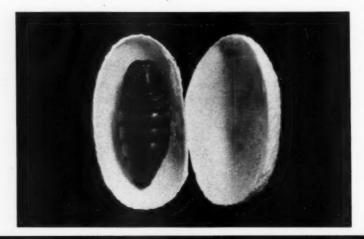
More exploitation of the unrivaled, sensuous and delightful qualities of Silk.



Recommended . . .
The greater use of blends of Silk with man-made and other natural fibers.



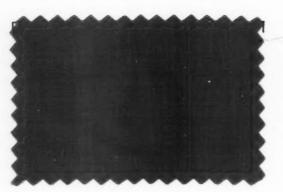
Everything starts with the silkworm, which begins the process by spinning the cocoon around itself,



Once the silkworm has spun its cocoon, it sleeps, awakens, and after ten or twelve days is transformed into a chrysalis.



William Skinner's Peerage Satin is made with a yarn-dyed silk face, and a fine rayon back.

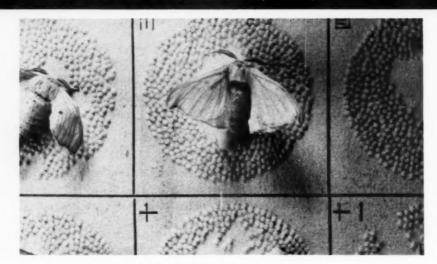


Stehli's pure silk broadcloth has a specially lustrous sheen and softness of hand: Cibalin dyed.

A male and a female moth photographed during the process of mating, followed by egg fertilization.

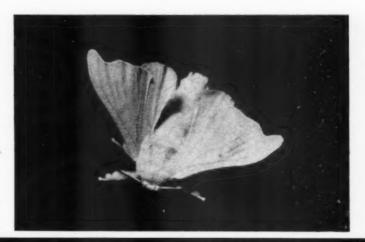


The female lays her eggs in an orderly array, side by side.





The moth emerges (as shown here) by emitting a liquid which dissolves the silk on contact.



This is the moth as it has finally developed after emerging from the intact cocoon.

The SILKWORM . . .

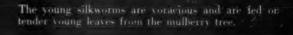
Miniature Factory for the Creation of the Raw Silk

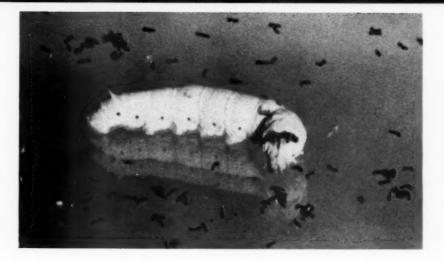
In these pages are shown some of the key stages in the transformation of the lowly silkworm into the luxurious fiber known as silk.

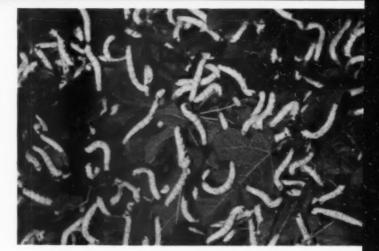


A Japanese girl picks mulberry leaves for silkworms.

The eggs hatch into baby silkworms (shown with full grown mother silkworm for comparison in size).







(continued)

Silk Culture (continued)



The cocoons are being removed from their "Mabushi" or straw beds. These are delicately made and collapsible for easy removal of the cocoons.



A close-up of silk cocoons. Notice that the two groups of cocoons differ in shape. The Japanese have lavished a great deal of scientific patience and skill to improve the strains of silkworms.

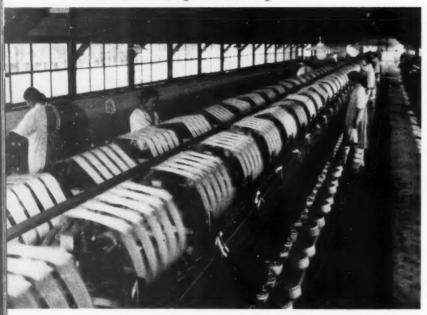
STATUS OF SILK TODAY IS HEALTHY

Quite aside from the numerical factor which indicates in impressive percentages how silk usage has increased each year since the war's end, the interesting fact is that silk as a blend is growing more and more important. Mills have learned how to wed this fiber with others . . . both natural and manmade . . . to attain fabrics which gain from the virtues of silk.

It is increasingly common today to find fabrics which combine silk with cotton, rayon, nylon, wool and other fabrics.

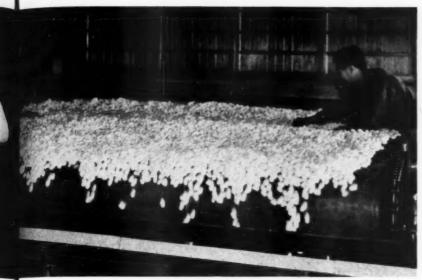
The silk lends a rich feeling, besides which it takes color beautifully and helps to give greater beauty to the allover fabric effect. At the same time, silk by itself is being woven into fabrics of greater beauty and intricacy every day; and when a strong fashion motif such as the Renaissance Revival assumes stature (as it will this year) one may expect to see a strong resurgence toward pure silk fabrics which lend themselves so well to the reproduction of Renaissance weaves and coloring.

The unwinding of the silk filament onto reels is done by the process called reeling. Since one silk filament is too fine to reel, eight are reeled together.

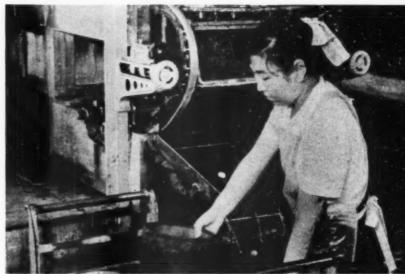


Testing the silk for strength. Skilled girls constantly check for gum spots, breaks or defects. Raw silk in Japan has to be government-inspected before being classified into various grades.

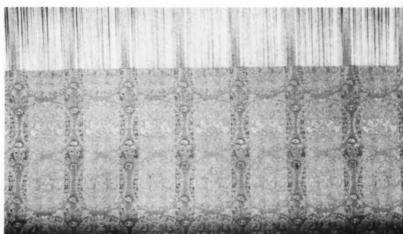




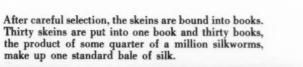
The cocoons are dried in large cabinets before going to the filature for reeling. Each cocoon contains approximately 60% of moisture and the drying helps to preserve the quality of the silk filament.



The selected cocoons are immersed in boiling water for ten or twelve minutes. The process releases the ends of the filament and make for easier reeling. Basically, this is the process used 4,600 years ago.



After the silk is baled it is ready for shipping to the weavers, to be woven into an endless variety of fabrics.





Careful weighing, testing and examining continue right up to the final packing of the bales for shipping.





Through a new process Verel and Dynel help to Create a True Facsimile, even to Guard Hairs!

This season many men will win admiring looks for their type of outerwear. Whether in the collar lining, as a trim or as the shell, a completely new look will adorn the garment . . . because Princeton Knitting Mills came up with a new development in manmade furs.

The new fabric consists of two chemical fibers: Dynel (which is not news) and Verel, a new acrylic. When the two are put together in a fur fabric, two things happen: (1) each fiber takes the dye differently, so the result is an iridescent

look and (2) because Dynel can be controlled-shrunk under heat, this fiber comes down in length and assumes both the appearance and the hand of the short guard hairs in a true fur.

The dyeability of the new blend is such that the mill can offer a fairly wide range of the wanted colors: maroon as shown (with the Dynel guard hairs in black), black and otter brown are examples. Other shades can be dyed as specified; because of the nature of the fiber as well as the dyes, they remain fast and bright in color.

and pearls; they also get stained with blood.

Something not yet fully revealed must emanate from the hands, for they are often used in healing. A pure man's hands are placed over the patient and he is healed. They are also the instrument of blessing. They perform the office of liaison interpersonal. God's healing and loving and guiding hand moves through our human hand. God's hand is no more than our own. We, however, forget the truth quite frequently and soil ours.

The eye observes and surveys; the ear listens and warns. But it is the hand that stretches out, reaches and grasps.

Somewhere it is written: "Go out into the darkness and put your hand into the hand of God. That shall be better to you than light and safer than a known way."

In a metaphorical sense, the hand points both outward and inward. Outward is light, and inward darkness. The known way is the intellect, the unknown is creative spirit. Turn your hand inward and grope in the night of self-consciousness. There your hand touches another hand extended to you. You take it and it leads you "toward the hills and the breaking of day in the lone East."

The noted Japanese Zen master, Hakuin, used to produce his hand and ask his disciples "to hear the sound of one hand." This one hand is the "hand of God stretched out in the darkness." When a man takes hold of it, he can hear the sound of one hand.

A Zen master of the Sung dynasty, Woryo, tried his followers with a threefold question, one of which was: "How much does my hand resemble the hand of Buddha?" He gave his own answer, "A man plays a lute in the moonlight."

What kind of hand is this? Buddha was not a musician, and no one anywhere heard of his playing the lute. Nor was the Chinese Zen master an expert in the art. When the unseen lute-playing hand is seen, we can perhaps also hear the sound of Hakuin's one hand.

I am turning mystical, I am afraid, but actually our everyday life is full of mysticism, full of poetry, because you "hold infinity in the palm of your hand, and eternity in an hour." But there are no such finely drawn mysteries in machinery, in intellectual analysis, in utilitarianism, in technology . . . in other words, in what constitutes the modernity of modern life.

Again, from William Blake: "Tools were made and born were hands, every farmer understands." Tools are hands and hands are tools. But when the hands are not doing anything more than pushing a button, they cease to be hands and tools. They are then no more than an insignificant part of a dehumanizing machine. With such mechanized hands neither husbandry nor handiwork, each in its higher and creative sense, can be performed.

Hyakujo Ekai, of the T'ang dynasty, was the founder of the Zen monastery which properly established Zen Buddhism as an independent form of monastic life. His motto was, "One day of no work is one day of no eating." Faithful to this maxim, he worked with the monks on the monastery farm. The monks, however, did not wish to see their master, old as he was, laboring with the young and strong husbandmen. As the master would never yield to their objections, they hid the farming tools from him. Then Hyakujo said, "If I am not permitted to work there will be no eating for me."

But there is a deeper meaning in Hyakujo's action. It was not a matter of economic principle. He wanted to teach his disciples that there is much more in handiwork than the economics of production. The hands deal always with concrete particulars embodying personality.

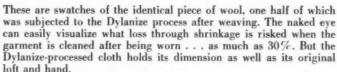
Kwannon, usually regarded as the goddess of mercy, is represented with one thousand arms or hands and each one of them carries a symbolic emblem. The hands are meant for creation born of love-consciousness. The illness of modern man mostly comes from his forgetting the loving and inspiring and creative use of the hands.













NOW . . . a yard means a yard in Wool

Because of Dylanize, wool attains dimensional stability by eliminating felting shrinkage

An average, well-loomed wool cloth will normally shrink during manufacturing and finishing (i.e. fulling, dyeing, decating, sponging, etc.) as much as 30% in length and width; but, even with the most expensive and careful preshrinking, it is not necessarily washable and will continue to shrink, mat or felt when cleaned or washed. Moreover, a large yardage of wool cloth is treated to less-than-best shrink control by some mills in order to cut costs and will shrink when washed after the garment is made up by as much as another 30%. The ensuing consumer complaints are a major headache among manufacturers and retailers with returned merchandise eating heavily into the profits of both.

During the second World War, Stevensons (Dyers) Ltd. developed processes for wool shrinkage control for use on wool articles for the British Army. After the war, Stevensons continued extensive research on wool stabilization processes that could be used at every level of manufacture from wool tops to the finished article.

The latest processes were introduced into this country last year by the American branch of the firm, Stevensons (U.S.A.) Inc., under the trade mark, "Dylanize," and are in wide use today in the woven wool fabric field. A recent development is wool yarns for the washable wool knitwear trade which have been introduced to the manufacturer and will be available to

the consumer this year. Wool shrinkage occurs in two ways:

RELAXATION factor usually appears after the first washing. The yarn strains and tensions incurred during the manufacturing operations are released and cause the fabric to shrink. FELTING, an inherent wool factor, is the basic shrinkage which causes wool to lose its shape, size and character with each repeated washing. Wool fiber, under magnification, is scaled from top to bottom like a pine cone. When washed, creeping action occurs, and results in interlaced and matted fibers, and felting shrinkage is the end result.

Stevenson's patented processes, each with its own individual end use, modify the wool fiber without removing the scales. Thus, the natural characteristics of the wool fiber are retained after washing. Matting and felting are eliminated, and the wool fabric, yarn or article can be washed repeatedly without loss of original fit. Wool is a scaly fiber. Taking the problem of shrinkage, *Dylanize* lowers what is called the Directional Friction Effort, equalizes the friction in both directions. Otherwise, when a wool fabric or yarn is squeezed or rubbed in water, there is an actual movement of the fibers; a *creep* toward the root end. Originally, the chief method used to control shrinkage was through acid chlorination. This produced shrinkage-control, but the speed of the reaction caused uneven

Here is another graphic example of what the Dylanize process does for wool socks. They started identical in size; but the non-processed wool sock shrank after the first washing.

absorption; this entailed costly extra plants and equipment and special ventilation. At the end, partial descaling of the treated fiber was accompanied by a loosening of the remaining scales; and this resulted in a harsher, lighter fabric.

Part of the appeal, and much of the intrinsic merit, of a wool or worsted fabric lies in its fleeciness. Not only does this soft surface add to the tactile pleasure of handling a fine woolen, but the true insulatory qualities of wool come directly from the fact that the air trapped between the fibers constitutes the insulation which makes wool ideal for winter clothing and bedding.

The advantages of Stevenson's anti-shrink methods can best be summed up as: (1) no harmful effect on the natural physical properties of the wool fiber (2) controlled application achieving the same results from batch to batch, level and even in application; this makes it possible to dye during or after processing (3) 'adjustable to specific production requirements of the wool material (4) flexible in use and (5) applicable at all stages of production including loose wool, tops, yarns or in the piece.

Through this method, the physical properties of the fiber are left intact and free-floating. Not only does the treated fabric come through with the characteristically soft hand of wool, with its elasticity and warmth untouched; actually wool treated by this process can be made to come out softer and whiter than untreated wool. Speed of treatment can be controlled;



no special equipment is needed; and in the end, the usual loss through shrinkage is reduced to so little that the process is paid for many times over in the cash saving as well as in the effect

These methods, proven by experience in the plants of over 100 licensees in 19 different countries, are backed by a research laboratory in this country. Licensees of the processes and trademark *Dylanize* have available the complete technical facilities and personnel of their laboratory.

In summation, *Dylanize* indicates proven methods of wool stabilization applicable to a large range of woolen articles. The trademark is awarded to those wool and wool-blend articles successfully treated with Stevenson's patented processes. The articles include loose wools, machine and hand knitted yarns, socks and stockings, sweaters and cardigans, shirting fabrics, sportswear, sleepwear, children's and infant's wear, underwear, blankets and accessories.



Using the same wool yarn, and knitting them at the same time to the same dimensions, the two sweaters looked alike. But the one which was Dylan-processed went through washing and held its size and shape . . . whereas the other shrunk and matted to the point of being worthless; the waistline climbed up above the hips, the shoulders became narrow, and even the cap sleeves lost their fashion-effectiveness.

Visualize these possibilities in your own merchandise, because the real danger and the serious loss come after the consumer has bought an article, worn it and either washes or has it dry cleaned. A piece of woolen which has not been safeguarded must shrink and must mat to the disappointment of the user . . . and this starts a chain of complaints from the store right back to the mill. In both pictures the model is wearing the identical sweater . . . but look how the Dylanize-processed garment held its size!

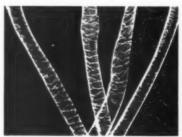


Figure 1.

Micro-photograph of wool fibres, untreated, showing normal scale structure.

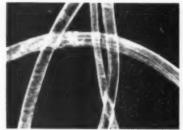


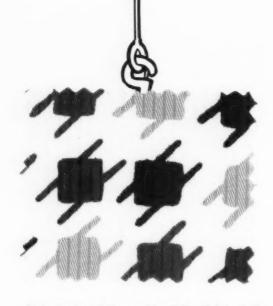
Figure 2.
Micro-photograph of wool fibres after treatment by Acid Chlorination at pH 2. Scale structure almost wholly destroyed.

Figure 3.

Micro-photograph of wool fibres treated by the basic Stevenson process.

Scale structure almost unaltered.





This all-cotton baby cord by Fuller Fabrics indicates the effectiveness of the Procion dyes used to attain the multicolor cross-hatch design.

LOCKED-IN COLOR DYES

The new Procion Dyes of ICI take a new Direction in Dyestuffs in that they form a Covalent Fiber Bond

Too often you have heard the expression, "The color is beautiful . . . but the tragedy is that it can't be made completely color-fast." What happens in a cellulosic fiber, particularly cotton, is that with each washing the fibers swell from within; and so some of the anchoring characteristics of the dyestuff come loose and finally work away from the cloth entirely.

Labeled as an entirely new type of dyestuff, Procion (which is manufactured and distributed in America by Arnold, Hoffman & Co.) makes these claims: it tends to fixation by direct chemical linkage; it has a high tinctorial (relation to coloring) strength; it possesses good fastness to either washing or sunlight. Used in dyeing it permits continuous methods at high speed (which in turn means high efficiency and a lower cost factor) and the Procion dyestuffs lend themselves to print application by a very simple process, either with or without steaming.

In pure chemistry covalence (the secret of Procion dyestuffs) means: the number of pairs of electrons an atom can share with its neighbors. In simpler form, this means that corresponding or familiar elements are introduced, of a type sympathetic to the components of cellulose fiber. Thus, no radical action must be taken to process a fabric or fiber easily with Procion; conversely, the inner structure of the cellulose fiber and the chemical components are swift to wed and produce the desired color effects.

Perhaps the Simplest Way To Understand the Penetrating Power of Procion Dyestuff Is by Thinking of the Molecules as Tiny Fish...

In the set of simplified illustrations on the page opposite we see that the dyestuff (like a little fish) swims aimlessly around but finally finds its way inside the plant life (cellulose). Whether or not it remains in the fiber (in spite of washing, sunlight, etc.) depends on how firmly entrapped it becomes.

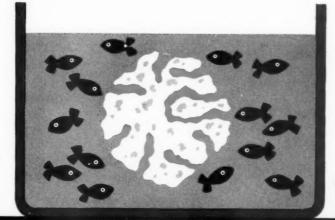




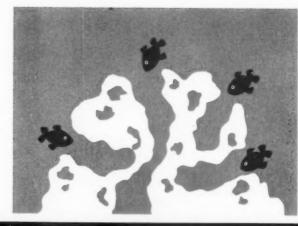




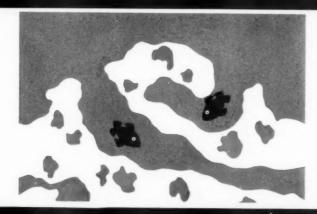




1. Think of dye molecules as submicroscopic fish.



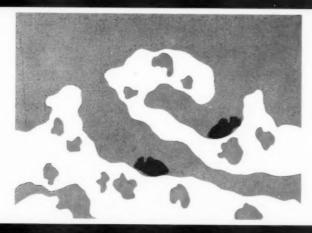
. When cotton is placed in the dye-bath, dye molecules move toward the tunnel-like openings in the cotton.



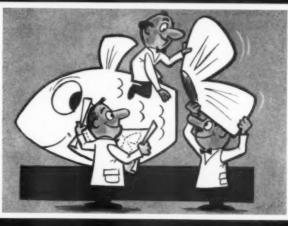
3. In time, they penetrate deeply into the tunnels.



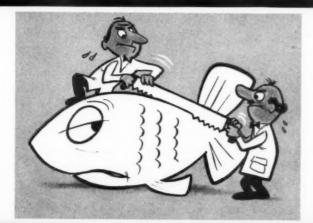
 At this point, electromagnetic forces attract dye molecules to specific sites.



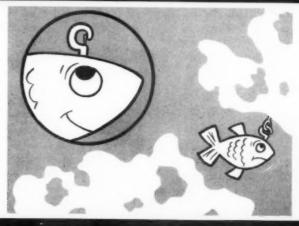
Drying the cotton shrinks the tunnels, traps molecules. Hot soap re-swells the fabric



6. If you have a dye molecule with a detachable tail...



 and if the tail can be cut off when the molecule is positioned within the cotton, the dye will be permanently fast to soaping.



 The novel Procion Dye molecule is designed with a "chemical snap hook" to hook permanently on to chemical sites like protruding rings.

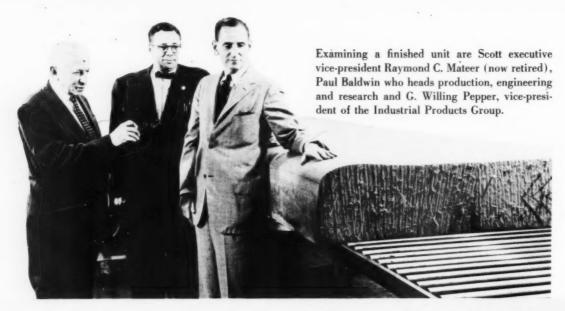












Outerwear gets Lightness with Weight

This is the story of the paper company that started out to find a new kind of sponge, only to discover a new kind of insulation for apparel. It is also the story of the awning fabric mill that explored methods of laminating industrial materials and found the way to laminate foam to apparel fabrics.

The name of the interlining is ScottFoam. It is a new kind of urethane foam by the Scott Paper Company of Chester, Pennsylvania. The laminating technique is a development of the Awning Division of the Graniteville Company of Graniteville, South Carolina, makers of McCampbell Fabrics.

Result: A spectacular new departure in outerwear and sportswear, unlike anything that has existed before. The new fashions-in-foam are sharply differentiated not only by the incredible lightness of the interlining, but also by a surprising enhancement of the surface fabric's beauty. Garments made of fabrics backed by ScottFoam are very definitely and decidedly more attractive than those made of the same fabrics without ScottFoam. This is attributable not merely to the immaculate smoothness of the new garments, but to the heightened luster and bloom of their fabrics.

The functional improvement is on a par with the advance in fashion values. The unique microporous structure of ScottFoam, on which the patent application is based, permits the interlining to breathe, allowing excessive body moisture to evaporate, thus safeguarding the wearer against chilling. The foam is as completely washable and dry cleanable as any fabric made. In fact, the new foam-backed fabrics achieve true wash and wear with literally no ironing. Even when the fabrics are crushed and twisted by a strong man, wrinkles vanish in an amazingly short time. The only way you could possibly make wrinkles stay in the cloth would be to stitch them in.

Capsule History of the Development of ScottFoam

It all started less than four years ago as the outcome of a decision by the Scott management to diversify. First there were four years of laboratory research. The original objective was a sponge, which it was felt would make a good companion item to sell alongside the famed Scott paper products and would automatically benefit by an enormous merchandising headstart on the strength of the Scott name. The polyurethane substance that began to emerge from the chemical experiments, however, made the very worst kind of sponge imaginable. Instead of sopping up water, it refused to absorb moisture at all. In fact, it turned out to be hydrophobic rather than hydrophilic.

At first only industrial uses were visualized, and they are still very important to the company. Finally, the exclusive fully porous structure of the Scott Company foam, strikingly different from other urethane foams (not to mention rubber and vinyl foams) suggested its development as an interlining for apparel.

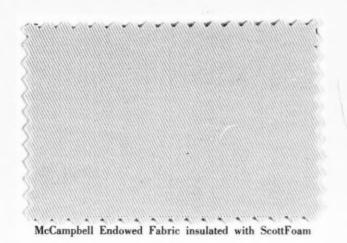
The completely open-pore structure, though the most important characteristic, was found to be only one of many qualities of great value and importance in clothing. In addition to its porosity and complete breathability, any given thickness of ScottFoam was found to possess warmth equal to animal-fiber batting four times as thick, thus setting a new record for warmth without weight and bulk. The new substance also demonstrated that it was dimensionally stable, non-allergic, non-toxic; unaffected by oil, grease, gases, sunlight; that it stood up against salt water, perspiration, uric acid; that it would not tear, rot, oxidize or decompose; that it was completely and permanently mothproof; that it would not pack, mat, bunch up, shrink or otherwise change shape.

Talent for Tailoring Revealed

Above all, ScottFoam showed unmistakably that it took kindly to the cutting knife and the needle. It posed no insoluble problems in machine operations. And, of course, the soft hand and improved draping qualities immediately won general approval, as did its tensile strength, tear strength and abrasion resistance. It took to tailoring without any difficulty.

ScottFoam was first marketed in February 1958. Production was exceedingly limited at the start. For that matter it still lags far behind the demand. Initially, distribution was con-

A new lightweight dimension enters the outerwear industry through a surprise development in the laboratories of Scott; the story of its new urethane foam lining and the garment-improvement which it contributes



(At right) Outerwear jacket by McGregor.

fined to half-a-dozen cutters in the outerwear and sportswear area. It was up to them to have their fabrics laminated as best they could, and it soon developed that existing laminating procedures were far from satisfactory.

At the recent National Outerwear and Sportswear Show a new policy was announced. Outerwear fabrics with ScottFoam already laminated to them would be available from three textile mills: woven synthetic fabrics from Burlington Men's Wear Fabrics Company, woven cottons from McCampbell and knitted cottons together with knitted cotton blends from Spinco, a subsidiary of Cone Mills. At the same time it was made known that interlinings with ScottFoam insulation would be distributed by Charles W. Carvin Company.

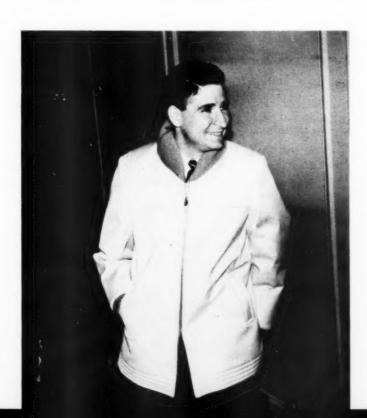
Immediately it became apparent that fabrics with ScottFoam were the success of the NOSA Show. The handful of sample garments that had been made up were handled and manhandled by everybody and his brother. Soon the word spread that there was something brand new in the word of outerwear and sportswear; namely, fashions in foam. The incredible lightness and absence of bulk in sample garments at once had everybody wondering. So did the enhanced beauty of the fabrics and their uncanny ability to resist mussing and

wrinkling by hundreds of hands. An idea of the commotion may be gained from the fact that sample orders had to be limited.

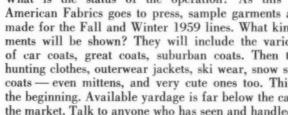


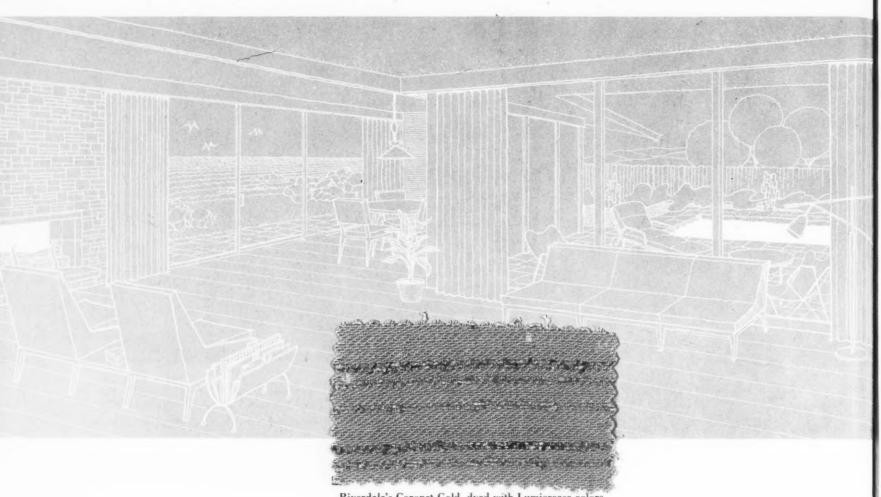
There is no question that the development of a successful laminating technique in the nick of time put the finishing touch on this remarkable fabric development. It is only when the fabrics are laminated that you get the exclusive smoothness and complete wash and wearability of the McCampbell and Burlington fabrics. The end result is foolproof.

What is the status of the operation? As this issue of American Fabrics goes to press, sample garments are being made for the Fall and Winter 1959 lines. What kind of garments will be shown? They will include the various types of car coats, great coats, suburban coats. Then there are hunting clothes, outerwear jackets, ski wear, snow suits, rain coats - even mittens, and very cute ones too. This is only the beginning. Available yardage is far below the capacity of the market. Talk to anyone who has seen and handled the new "fashions in foam" and you will be told in no uncertain terms that a new and glamorous outerwear era is upon us.









Riverdale's Coronet Gold, dyed with Lumicrease colors and tested for fastness to light.

THE FRUSTRATED SUN..

After many centuries a new set of Dyes has developed Doubled Sunfastness in Fabrics



Today, standing in the dramatic glass cage which constitutes the modern home (more than a billion pounds of flat glass went into residential construction last year — over 1,000 lbs. per average home), the home decorator, professional or do-it-yourself, is confronted by a multiplicity of problems. Not very long ago, people accepted sun-fading of fabrics in their homes or on their cars as one of the unavoidable facts of life — inevitable as growing old. But a problem indicates an answer exists; a lock is evidence that somewhere there is a key.

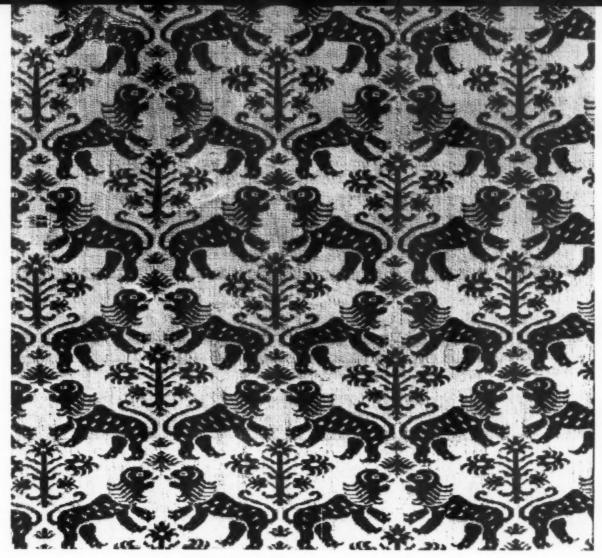
Probably least appreciated among these possibilities is the undistinguished workhorse of the drapery market: direct dyed cotton, rayon and blends. Its color fastness, or lack of it, had become notorious. But about 10 months ago, one of the world's major dyestuff manufacturers, Sandoz, announced a full line of patented, Lumicrease direct dyes which would — speaking in broad terms — give double the best fastness to light previously possible.

A remarkable feature of this development is the fact that it represents improvements in the oldest, most familiar, and most economical method of dyeing fabric.

Measured in practical terms, the gains have been these:

- 1. The decorator and through him the home maker, regains control of the widest possible choice in colors, since the market's favorite drapery shades are easily and quickly matched. Solid shades are standard, prints are possible, too.
- 2. Light fastness tests on Lumicrease dyed drapery fabrics, translated into Langley units, give clear evidence that these color fabrics have sun-life more than adequate to bridge the average two year period until the lady of the house has another uncontrollable yearning to express herself in a new color scheme.
- 3. Returns of rayon/cotton draperies, due to poor color or fading, have ceased to be a problem for converters who are known to have standardized on this process. Two of the largest converters in the country say they haven't had a single complaint on the lines in which these dyes are used.

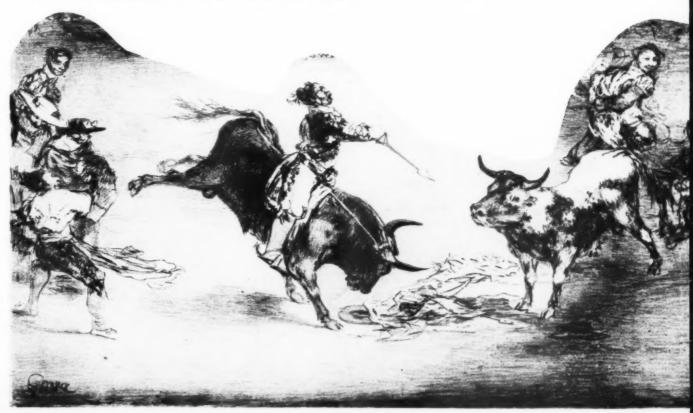
In upholstery, too, a similar upgrading of fastness standards has been under way. Next season's airplane seat covers, for example, also offer the subtle color possibilities of Lumicrease dyed rayon/cotton blends, fast to light, rubbing, and cleaning.

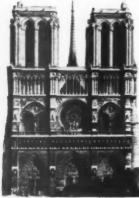


A silk brocade damask of Spanish origin, of the XVIth Century. Donated to the Metropolitan Museum of Art by M. van Gilder in 1911.

HOW FABRICS GOT THEIR NAMES

A famous Goya painting, done in 1825, depicts an early bullfighting scene, with the mounted picadore using the short lance then popular.





NOTRE DAME, PARIS

France (continued)

LISLE is a fine, hard-twisted cotton or linen yarn or thread used in hosiery. Lisle was the former name for the textile center of Lille.

LONGCLOTH is a corruption of lawn and is thought to have been the first fabric made in a definite length in France; the original length is supposed to have been 36 yards. Made with carded or combed yarns today, the ma-terial belongs in the cambric-nainsook group of cottons, but it is more closely woven and somewhat heavier than either of these.

LOUISINE was named for Louis XIV. It is a distinctive silk cloth with twice as many ends as picks in the construction, since each pick crosses the warp ends at once to form a small rib effect.

MARSEILLES is a popular cotton summer bed covering named for this French city. It comes in several widths and weights and is bleached to white or enhanced by the use of yarn-dyeing on

MATELASSE is a bed covering and dress-goods fabric recognized by its padded, puffed, or pouched face effect which derives its name from the French matelassé, which means padded or stuffed.

MISTRAL, on the order of etamine, is made with nubbed, uneven yarn to give a wavy effect in the cloth and comes from the French term for strong northwest wind.

MOIRE, also known as watermarked, received its name from the verb moirer, to water. First seen on silk or mohair fabrics, the effect is also given to cottons, acetates, rayons, and comparable materials to enhance the surface effect.

MONTAGNAC is the registered trademark of E. de Montagnac et Fils, of Sedan. Made for a great many years, this luxury cloth is composed of wool and cashmere, the latter adding to its appearance, feel, and beauty. The silklike feel of the goods is one of the chief assets of this smart, dressy overcoating which has a weight of 36 ounces per vard. The name comes from mountainwear, for which the cloth is ideally

MOREEN is another derivation of the verb moirer. Mohair, silk, cotton, rayon, and acetate fabrics are sometimes sold under this name when the watermark has been applied to poplin-type fabrics.

OMBRE means shade in French, and fabrics with stripes of various colorings are often sold under this name.

ONDULE is derived from the French, for waved or shaded effects. The finish is brought about by causing the warp ends, in a series of groups, to be forced alternately by the ondulé reed to the right and then to the left.

ORGANDY, a plain, figured or dyed, thin muslin-type fabric noted for its stiff finish, received its name from the French organdi, a word used originally to mean book muslin.

ORLEANS is made of cotton warp and bright wool filling and first appeared in this French city. Alpaca and mohair are present-day fabrics of this type.

PANNE means to flatten and the term is linked with peluche, the French for plush, in many instances. Used also with velvet, the word signifies that the fabric has had the pile effect pressed flat in one direction; hence, panne velvet.

PEAU DE CYGNE was first made in France and because of its soft, appealing feel was given this name which means skin of the swan.

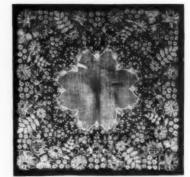
PEAU DE SOIE means skin of silk and the fabric was a staple until silk cloths began to decline with the beginning of World War II.

PIQUE comes from the French and refers to pike or that which pierces. This popular cord, rib, or wale fabric achieves its effect in the filling or the crosswise direction of the goods, from selvage to selvage. Today, however, the term is applied to materials with wales that run in the warp or vertical direction in the goods as well. Piqué is made with two warps and two fillings and may also have stuffer threads in addition to the binder threads used to hold the cords in place. Birdseye Piqué, Waffle Piqué and Bedford Cord are kindred fabrics.

PLUMETIS is a lightweight fabric made of cotton or wool which shows a raised motif on a plain background to give a feathered effect.

PLUSH comes from the word peluche which means shaggy. Pile fabrics with a pile of one-eighth of an inch or higher are known as plush; when the pile is less than this height the cloth is velvet or

POIRET TWILL is named for Paul Poiret, one of the most popular cou-



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French handkerchief of bob bin lace, Valenciennes type (late XIXth Century).

turiers of Paris in the 1920's. Still a staple fabric for women's worsted suitings of the better type, it is made in a steep-twill weave, has twice as many ends as picks per inch in the cloth texture.

POPLIN has been made for many centuries and its name comes from the Papacy. The Italians made the fabric, papalino, in the famous walled medieval city of Avignon. This silk or worsted fabric was used for church vestments and the French called it popeline. The contraction, popli, followed, and around 1800 the English named it poplin and used cotton to make the material.

SANGLIER means wild boar, since this fabric made of worsted and mohair or other hair fibers closely resembles the wiry, shaggy bristles and hair of this animal. Compact texture is important in weaving to obtain the effect.

SCHAPPE is a type of waste silk which received its name from hacher, which means to chop or to cut up. Schappe silk is cut into short lengths and spun into yarn on the spun-silk method of spinning; it can also be mixed blended with other major fibers. This silk has good strength but poor, irregu-

SOLEIL is the French for sun, and many allied types of silk fabrics are given this name because they show bright satin-face effects which simulate the rays of the sun.

SOUFFLE means puffed, and the large designs seen in crepon and other cloths which are made with a raised or puffed motif are thus named.

SUEDE is the French way of saying Sweden. Fabric of this type is closely woven or knitted to produce a very soft, appealing nap on the goods; it simulates leather of this name.



Example of early XIXth Century French toile.

Photos of objects shown on these pages, are from the collections of the Metropolitan Museum of Art.

TAMISE is a close-mesh fabric first made of silk and wool and now made of man-made yarns. The name comes from tamis, the French word for sieve, since the fabric is of the diaphanous type, such as marquisette.

TERRY CLOTH received its name from the verb tirer, meaning to pull out. Turkish toweling is the original fabric and the pile is made so that the loops are drawn through a foundation and remain uncut. The pile effect may be on one or both sides.

TOWEL is derived from the word touaille, a roller-towel of linen. The cloth of today is still made from linen, but much cotton toweling is also made.

TRICOT means knitting and the fabric can be woven or knitted according to the demands of fashion. Fine, vertical lines are seen on the face, while crosswise ribs are noted on the back of the material.

TULLE, first made in Toul, is a fine, soft, machine-made net. Hexagonal meshes are a feature of the material, which is used for veils and bridal gowns. Silk and nylon fabric of this type, despite its open-mesh construction, is strong, rugged, and gives excellent service.

VELOUR is the French term for velvet. The term today has a double meaning—it may be cut-pile cotton fabric on the order of cotton velvet, or a material with a raised or napped finish. Velour is also used broadly to imply pile fabrics in general.

Germany

BUNTING comes from the German bunt, and means variegated or gay colored, a characteristic of bunting cloth. FELT is derived from the rolling and pressing of a pulpy mass of wool fibers, hair fibers, or fur fibers into a mat-like form. The term means to mix and press into shape, a contraction of the German falzen. Felt is said to have been known to wandering tribes who evolved the art of making it long before spinning and weaving were invented. The patron saint of the felt industry is St. Feutre of Caen, France. While on long trips, he placed wool in his sandals to relieve foot pain. He noticed that the serrations or scales peculiar only to wool fibers, aided by heat, pressure and moisture, interlocked and formed a matted layer of wool fabric. Thus felt, as we know it today, was born.

HUCKABACK, also called *huck*, is a strong cloth of linen or cotton. The name comes from the German *hukkebak*, meaning pedlar's wares.

OSNABURG, the base fabric from which cretonne is made, is named for Osnabrück, in Germany.

SAXONY is a broad term today, but was first applied to the merino wool of Germany, one of the best wools obtainable anywhere. It also is the name for a quality knitting yarn and a luxury-type men's overcoating fabric. Named for the province in Germany, Saxony is a popular name to designate fabrics such as Saxony flannel, Saxony carpet, etc.

WOOL comes from wolle, the German word for wool fleece. Incidentally, Vilna on the Baltic Sea received its name several centuries ago because it grew as a center and clearing house for shipments of wool.

Greece

DIMITY comes from the word *dimitos*, meaning a double thread. This lightweight staple cotton comes in plain construction or may be made in a variation of the plain weave in which bars, cords, or stripes are used to add to the appearance.

EOLIENNE takes its name from the Greek *Æolus*, the god of the winds. The cloth is a lightweight zephyr fabric and may be classed as a very fine poplin. First made of silk warp and worsted filling, it is now made with acetate, rayon, or cotton.

GALATEA is a left-hand cotton twill fabric used in children's sailor suits and play clothes, an old standby for many years. The name comes from the sea nymph of Greek mythology.

ZEPHYR originally was a lightweight worsted yarn of good quality. Fabric made of the yarn was also known as zephyr. Today, many lightweight cottons and man-made fabrics are advertised as zephyr to attract attention to the sheerness or lightness of the material. The name is from Zephyrus, implying west wind.

India

BANDANNA means to tie or to bind. Cloth of this name was colored by the Indian natives by dip dyeing or by tie dyeing to produce a mottled effect. The fabric, at present, is usually dyed by the resist method or the discharge method of printing, while some of the goods, in accordance with the motif, is direct-printed. Bandanna prints may or may not be clear and clean in pattern and looks.

BENGAL STRIPES, named for the province in India, are distinctive stripe effects in which several colors are observed. Neckties, ribbons, dress goods and regimental stripes are some examples of these multi-colored stripe effects.

BENGALINE was first made in India by the use of silk yarn in the warp and cotton yarn for the cross-rib effect to produce the cord. It is now made from all major textile fibers.

CALICO, one of the oldest staple fabrics known to mankind, was first made in Calicut, the seaport town in the southwest area of Madras province in India.

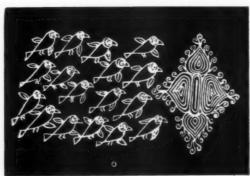
CASHMERE is the name for several soft-feeling fabrics which have the texture or hand of the fleece of the Cashmere (Kashmir) goats found in the vales of the Himalaya Mountains. Incidentally, many fabrics of this and similar names have little or none of the valuable goat hair in them. It also means the fine, soft, downy hair fibers which grow as an undercoat on Cashmere goats.

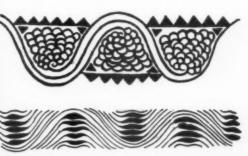
CHALLIS comes from a word meaning soft to the touch. The fabric is made from cotton or worsted and is particularly popular when made from the latter. Worsted challis is one of the very few animal fiber cloths that is printed by the direct, resist, or discharge methods.



A dress border in natural linen, embroidered in blue silk and worked in Cretan feather stitch; XVIIIth Century.









XVIIth Century Indian painted and printed cotton hanging.

CHINTZ comes from the word meaning spotted. This cloth was colored by staining or painting the motif onto the goods. The fabrics were made to give a multicolored effect that might be bizarre or conservative, characteristics still true of this plain-woven cotton cloth which varies considerably in texture, weight and price.

CHUDAH, a plain-weave cotton, is named for the Indian plant noted for its brilliant green colorings. The color today is popularly known as Kelly green, a vivid shade.

COTTON was first known in India about 3,000 B.C., and was considered very rare and precious. In the 7th Century, the plant was classed as a garden flower. Cotton is referred to as King in America today, the universal textile fiber.

DORIAN was originally a striped muslin first made in India, and is still a staple in many world centers.

INDIA LAWN, also known as Indian linen at times, has been made in India for over 4,000 years. Fabrics of this name are seen in museums and are noted for their particularly fine yarn counts, evenness of weaving, and zephyr weight.

KHAKI, known by armed forces the world over, means dust-colored.

MADRAS, one of the most popular of shirting fabrics, originated in this Indian province. The fabrics were made with the varied stripe effects which make the cloth ideal for shirtings.

MULL means soft or pliable, and the cloth of this name is a type of light-weight muslin, now overshadowed by lawn, cambric, and voile.

SURAH: This twill silk was named after Surat, India.

Ireland

BALBRIGGAN in Ireland is where the first bleached hosiery was made. Also used for other purposes today, the fabric is a lightweight, plain-stitch knitted cotton cloth with a napped back.

BREECHES comes from the word briges, a loose, trouser-like garment worn by the peasant folk of Ireland, which was a forerunner of the knickers of a later age.

Italy

CRASH comes from the Latin crassus and means coarse. The rough, irregular surface caused by the use of thick, uneven yarns is typical of the material of today. Osnaburg is the grey goods for crash made of cotton; other types are of acetate or rayon staple stock, and linen.

DOUPPIONI, when applied to silk cocoons, implies that two or more of them have nested together so that when they have been reeled, an irregular, coarse, double filament results. The Italians have been very adept in the manipulation of this yarn which can be used in presentday fabrics such as nankeen, pongee, shantung and other cloths which use irregular, slub-type yarn. Douppioni silk yarn is now simulated in acetate and rayon yarns made from the staple fibers.

FLORENTINE TWILL received its name from this Italian city. It was first made as a silk fabric for dress goods with an eight-end satin weave in a twill effect arrangement. Plain, figured, or striped effects were used to give contrast in the material which, in addition to its use in dress goods, found favor in vestments and vesting fabrics. Cotton warp

and mohair filling were used in the lower qualities.

ITALIAN CLOTH, a broad term and one which signifies a smooth lining material, was known during the Middle Ages. It is made of all cotton with a 5-shaft filling-effect weave in either a satin or twill weave. Usually piece-dyed black or brown, the fabric is now made of acetate or rayon yarn, in addition to a cotton cloth for which there is still demand in the apparel trade.

LACE comes from the Latin laqueos, which means to make a knot, snare, or noose and was corrupted into the present term. Real or handmade lace is produced either by a needle, when it is known as point or needlepoint lace, or on a pillow with bobbins or pins, as in the case of bobbin or pillow lace, or, at times, by crocheting or by knotting or tatting. Machine-made lace manipulates the threads to produce the effects of real lace.

LINEN is from the Latin linum, and refers broadly to any yarn or fabric made from flax fibers. Italy was known for its linens during the Renaissance, since much had been learned of the manipulation of flax into linen fabric from extant linen fabrics made in Egypt.

MESSALINE was named for the wife of the Emperor Claudius, Messalina. This fine silk fabric was compactly woven and noted for its high sheen. The cloth was made on a 5-end satin weave and had all the characteristics of Peau de Cygne which was made on an 8-shaft weave. Both fabrics were popular in the silk trade from the turn of the century until World War II, when acetate and rayon fabrics replaced them.

MILANESE fabric is known as a warploom knit cloth made on the Milanese



loom, usually from acetate, nylon, rayon, or silk yarns. This very fine fabric is named for the city of Milan.

ORGANZINE comes from the Italian and means twisted silk—the term for the silk-warp yarn in a material.

SERGE comes from the word serica, which means silk; the Spanish term is xerga. Originally made in Italy and Spain, the cloth was made with a small twill weave, usually a 2-up and 2-down right-hand twill construction. Serge of today is a light-to-medium-weight worsted fabric of good texture, even yarn and clear face finish.

SICILIAN was first made on the island of Sicily. Cotton warp and mohair filling were used for this lining fabric which is still popular at present when made from these or other yarn combinations. Another fabric of the same name, used for dress goods and also made in Sicily, used silk warp and woolen filling in which the rather bulky crosswise threads formed a rib effect in the material.

TARLATAN, first made from linen warp and wool filling, was a coarse, stiff, heavily sized cloth named from *Tarlatana*, a Milanese term for fabrics of this type. It resembles buckram and crinoline.

VELVET was originally made with a short, dense pile woven with silk warp. At present the term is applied to cloths made partly from silk, acetate, or rayon and partly of other materials, as well as to goods made entirely of other yarns. Velveteen is a filling-pile fabric and is often confused or mistaken for velvet, a warp-pile effect material. Incidentally corduroy is a filling-pile effect weave cloth. Velvet received its name from velluto, which implies a wooly feel to the touch. The use of silk warp and woolen filling improved the hand of the goods, and cloth of this type was made from time to time.

VELVETEEN is a simulation of true velvet and it may be made of acetate, rayon, or cotton with a plain-weave construction on the back. The cloth may be wax-treated to improve the luster and the finished product may be piece-dyed or printed on a dyed background.

VENETIAN, named for the city of Venice, is a warp-faced sateen which is stronger and heavier than ordinary sateen cloth, which is always made of cotton yarn. Eight-end satin weaves are used to make this lining material which closely resembles Italian cloth used in linings. Venetian is given a mercerized or a schreinerized finish for luster.

VOILE is a corruption of the word *vela*, which implies a covering, curtain, or sail. This staple is now made of silk, cotton, acetate, nylon, rayon, or worsted varns.

Japan

HABUTAI: Is made of Japanese silk waste stock that can be twisted or thrown very little or not at all. Habutai is used for dresses, coats, shirting, office coats.

KIMONO SILK: A type of cloth, most often silk but frequently a fine quality of lustrous cotton, used for kimonos.

NARA: Dates back to about the 8th Century A.D. It is named after this period. Many original Nara designs still exist in the museum at Nara, and supply constant inspiration even to modern textile designers.

NISHIZIN: A very tightly woven fabric, mainly silk, which originated in the Kyoto district of Japan.

TANZEN: A fine striped silk (sometimes cotton) made into robes. Inns furnish these robes to guests. Tanzen were highly esteemed by the Samurai of Japan.

Malaya

GINGHAM comes from the word gin gan, which signified a cotton fabric of the East Indies made with stripes, crossstripes, or barred effects—a variegated cloth. Still a most popular fabric, it is now made from woolen, worsted, and man-made yarns as well.

Mesopotamia

MUSLIN was first made in this homeland area of the Turkish peoples. Mosul or muslin is now a generic term which covers a host of cotton cloths, from sheers to heavy sheetings. It is also a pure starched or back-filled finish material with a dull, thready, or clothy effect.

Palestine

GAUZE, first made as a veiling or netting, was given to the world by the city of Gaza. The present-day cloth is of open mesh, loose construction, and plain or doup weaves are resorted to in order to make the goods. Cheesecloth and to-bacco cloth are examples of gauze.

Panama

PANAMA is the name sometimes given to small basket weaves such as a 2-2, 3-3, 4-4. Some embroidery canvas, a cloth made for many years on hand looms in Panama and other Central American countries, is known by this term. The name is also given to the straw plaiting used by the makers of Panama hats which, curiously enough, are not made in Panama but in Ecuador.

Persia (Iran)

PERCALE comes from the word pargalah, which described a cotton cloth made in Persia for many centuries noted for its fine texture, smooth finish, and small printed motif. This staple is probably the most popular cotton print goods on the market today. Sheeting of percale is also exceedingly popular at present.

SEERSUCKER comes from the word shirushakar, a puckered or blistered surface. The fabric is made with set stripes alternating with plain or crepe ground weaves. The base ends in the fabric are under ordinary loom tension, while the ends that give the puckered effect are woven with a slack tension. Another method of obtaining the effect is to print the cloth in stripes with a preparation that will resist the action of caustic soda. Thus, when the goods are passed through the concentrated caustic soda solution, the imprinted stripe areas will shrink to give the appearance of puckered or blistered stripes.

TAFFETA is one of the oldest fabrics known to man; originally made of silk and noted for its smooth surface, even texture, and slight crosswise rib, the Persians called it taftah. The plain weave used to make it is still, in some circles, called the tabby weave. Taffeta was being made in the 14th Century in England, and France was making the material prior to this time and called it taffetas. Its first use was for lining rich, luxurious mantles; later it was produced



XVIIth Century glazed pottery-Persian



Below: Wild ducks from XVIIth Century Japanese wood block engraving.







An early Russian sketch depicts traditional wedding ceremony.

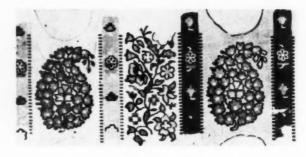




(Left) A Persian miniature (circa 1625-1650), (Right) The fabric in this woman's dress follows the mid-victorian vogue for Persian floral designs.

All ancient Persian design, which inspired the broad trend of Paisley patterns, uses the pod (symbol of fertility) as its central theme.





for dresses and was worn in court circles. The goods are now made from about all of the major textile fibers. Much of the present-day taffeta is moiréd.

Russia

ASTRAKHAN, spelled in a number of ways, is a curly-faced pile fabric, knitted or woven, to simulate the pelt of Persian sheep of this name, a grade of Karakul-type lambskins.

BUCKRAM received its name from Bokhara. in Southern Russia, where it was first made. It is a stiff, firmly starched cotton fabric such as scrim, cheesecloth, or tobacco cloth. but heavier than crinoline. It is used for belt and skirt lining, in the millinery trade, and in bookbinding.

CARACUL is merely one of the ways of spelling Karakul, a broadtail sheep of unknown origin found in Bokhara in Southern Russia. The glossy, black fur is taken from the young lambs known as Persian lamb, Broadtail, Astrakhan, Karakul. Fabric of this name is a simulation of the fur and may be knitted or woven.

MOSCOW is a heavy, stiff, boardy, cumbersome overcoating peculiar to Russia and is a bulky frieze fabric that is most difficult to use in cut-fit-trim. It is named for this Russian city.

SEBASTOPOL is a twill-faced, heavy overcoating which originated in this well-known Crimean city.

Scotland

BANNOCKBURN was first made as a cheviot-type material on a 2-up and 2-down twill weave in which there was an alternate arrangement of two-ply and single-ply yarns in both warp and filling, with the ply yarn being made of single yarns of different colors twisted together to provide a mottled effect in the goods. Always a staple in the trade, the fabric at times is a leader in both men's wear and women's wear suiting and light topcoating. It is named for the famous battle fought in June, 1314, when the Scots defeated the English.

CHEVIOT is a popular cloth of the homespun-tweed group and is named for the sheep that graze in the Cheviot Hills which separate England from Scotland. LOVAT: Named after Lord Lovat in Scotland. It is reported that he preferred greyed-down hues; these gave his name to such tones, especially greens.

MELROSE was first made as a silk and wool dress cloth named for this town on the Tweed River, Scotland. Little of the fabric is seen today.

PAISLEY was first made as a worsted fabric in which scroll motifs were woven into the goods in colors of red to brown. Named for this venerable city in Scotland, the Paisley pattern is a derivation of the Indian pine-cone figure. In the Eastern world, the famous cashmere shawls of India, made for many centuries before the Scotch revived the motifs, were often constructed with the pine-cone designs. (See illustration)

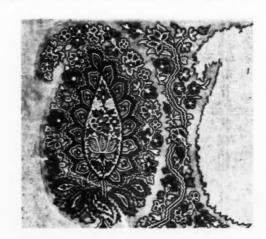
SCRIM is a low-textured cotton which received its name from the fact that the reduced texture in the goods caused the material to become scrimpy or skimpy; hence, the contraction into scrim. It is used for curtains, bunting, and buckram. Cheesecloth, when bleached and given a heavy starching, is known as scrim.

SHETLAND is a suiting fabric made wholly or in part from shetland wool. It was first made on the Shetland Islands off the coast of Scotland and in the northern area of the mainland of the same country. Recognized by its raised finish and soft handle, the fabric is ideal for sportscoats, topcoating, and men's wear.

TWEED was first made on hand looms in the vicinity of the Tweed River which separates Scotland from England. This very popular suiting and coating material is now made on power looms as well as on hand looms. The latter type is much in demand and commands a good price. Two or more colors feature the goods; and while some of the fabrics are made of plain weave—the homespun weave—most of the product is made on a 2-up and 2-down twill design.

Tweed was originally known as twill cloth and there is a story to the effect that an invoice for the shipment of some of this twill material became wet and was blotted, thereby making it difficult to read the wording. The draper who







received the cloth read the term as tweed and, thinking it appropriate since he lived in this area, began to call the fabric by the name of tweed; the name has remained for this distinctive woolen goods.

South America

ALPACA is a long, white or colored smooth hair obtained from the Auchenia paco of South America, found chiefly in the Andes Mountains. The original alpaca cloth was made with a cotton warp and alpaca filling for use as a lining material. Other goods which have some content of the fiber are luster dress goods, silk-warp alpaca, alpaca mixtures, mohair linings, and sweater fabrics. The term is now used very broadly, even for materials in which none of the fiber is to be found, such as rayon alpaca, for example.

VICUNA provides the finest hair fiber to be found anywhere in the world; it is half as fine as the finest merino wool fiber. It belongs to the camel family and is a native of southern Peru, which still protects the animal by law so that it will not become extinct. Found in small flocks in the almost inaccessible mountain areas of Peru, the animals thrive best in an altitude of about 10,000 feet. It is necessary to kill the animal to obtain the fleece and a very limited supply is available at all times. Vicuna cloth is very expensive.

Spain

BAIZE has been made for several centuries in Spain. It is named for the town of Baza and is a solid-color woven goods used for table and wall coverings.

CHINCHILLA fabric simulates the fur of the animal of this name, a rodent native to Spain as well as to the Andes Mountains. The fabric is made from two warps and with two, three or four fillings to obtain a spongy effect in the material. A special rubbing machine is used to obtain a distinctive curly nub effect on the face of the goods.

GABARDINE goes back to the Middle Ages when the Spanish called it gabardina, meaning protection against the elements. The first fabric known as gabardine was a cloak, cassock, or mantle which was loose fitting. The cloth of today is firmly woven, clear in finish, and has a high texture made possible by



the use of steep-twill weaves, although some of the cloth is still made with a 45-degree twill angle. Ideal for suiting, slacks, and dress goods, the cloth is now made from practically any or all of the major textile fibers.

GRANADA, also spelled Grenada, was first made in the city of this name in Spain. A five-shaft twill weave of 3-up and 2-down was and still is used to make this black-dyed cotton warp and alpaca, mohair, or luster wool filling cloth. It is interesting to note that the weave used in this material is arranged as a filling twill in order to give the effect of a 27-degree weave, one of the reclining-twill constructions seen occasionally in the textile trade.



SPANISH LADY SPINNING
— EL GRECO (detail)

TARTAN comes from the Spanish tiritana, a cloth with a small check. The Scottish Highlanders have developed these colored checks into their distinctive clan dress plaids. A twill weave is used to make the plaids and tartans which are used in the manufacture of coats, kilts, and shawls.

Incidentally, in the true sense of the word, a tartan is a pattern or design, while a plaid is a blanket-like mantle folded in several ways and joined at the left shoulder by a brooch. The two words tartan and plaid are often erroneously used interchangeably.



Switzerland

SWISS; DOTTED SWISS is the permanent finish given to some cotton fabrics, organdy in particular. While a crisp, stiff finish is applied to these sheer cottons, there is a lack of luster which adds to the appearance of the cloths. The method originated in St. Gall.

Tibet

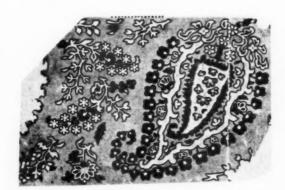
TIBET fabric has been made for several centuries by the peasants. The cloth is a very heavy, coarse material made from goat hair and wool. There is another fabric of this name on the market today—a coating cloth made with various types of hair fibers and wool for use in the women's coating trade. Tibet shawls are likewise made of hair fibers and much of this fabric is in the luxury class of textile materials.

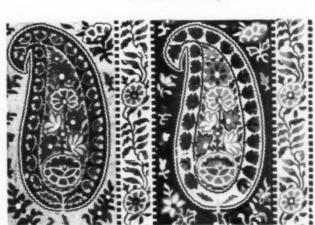
Turkey

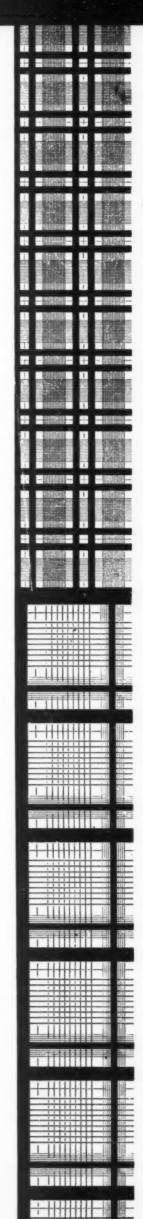
OTTOMAN is one of the most popular of cross-ribs in the trade. It was first made over 500 years ago and was constructed in a manner different from the cloth we know by this name today. The original weave was a 12-harness, 75-degree left-hand twill. This produced a flatter rib than that found in faille Francaise. Fabric made with this construction eliminated the extra binder warp for the rib effect.

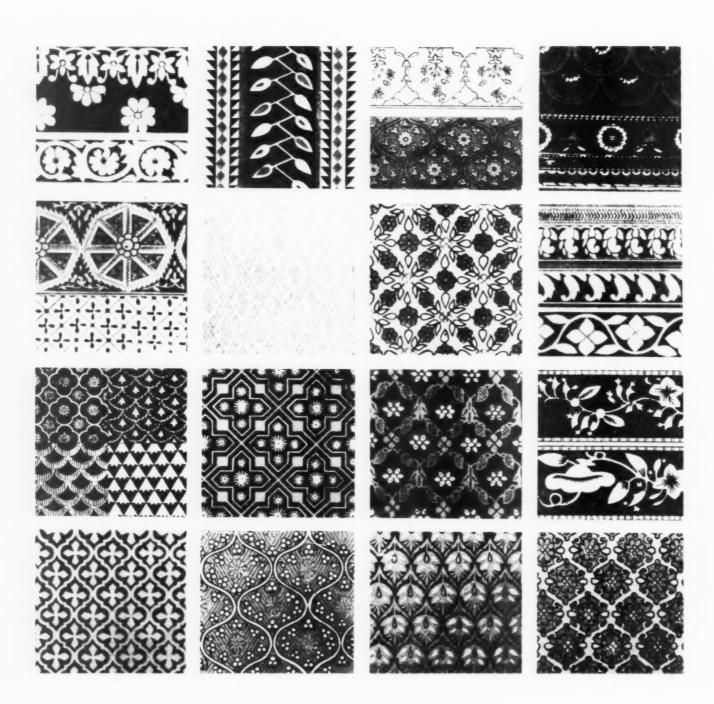
Ottoman in the present market is merely a rib construction with a broad, flat rib definitely pronounced in the cloth. Soleil is the name for the small rib effect; ottoman has a slightly larger and heavier rib, while ottoman cord has ribs of different sizes, arranged in alternating order. All three types, however, are known as Ottoman in the trade today. Ottoman is made from silk, acetate, rayon, and cotton. The cord yarns are usually cotton since they do not show on the face or the back of the goods because they are covered by the warp threads.

SULTANA, named for the first wife of a Sultan, is a very old textile. It was made of silk warp and wool filling on a twill weave and given a rough finish without any shearing or singeing. It is used for dress goods, shawls, mantle cloths, and cloakings.









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